Kine WEEKLY

GRIFFITHS' K.R.S. PRESIDENCY RECORD

See page 3

WE CAN'T PROMISE YOU THE MOON *(Who wants it anyhow!)*

BUT-

WE DO GIVE YOU THE PICK OF THE STARS!

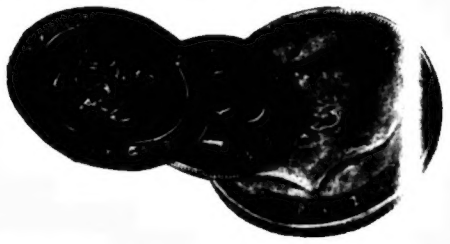
More STAR news overleaf!

LUCKY STARS

MYRNA LOY
ROBERT TAYLOR in

LUCKY NIGHT

TOMORROW
CAMBRIDGE 6.30



LUCKY M-G-M SHOWMEN !

C.E.A. SUMMER CONFERENCE PROGRAMME
See page 7

Kinematograph WEEKLY

No. 1673 Thursday, May 11, 1939. Vol. 267

"IDEAL KINEMA" WITH THIS ISSUE

General Council Proceedings

C.E.A. ON HEAVY LIABILITY UNDER NEW FILM TAX

Cannot be Passed on to Public

"EXHIBITORS SINGLED OUT FOR BURDEN"

IT is estimated by the C.E.A. that the Excise Duty on film stocks will cost the American companies approximately £600,000 and the newsreels £225,000. The cost to the British producer, however, is not known.

While the renters propose to pass on the new taxes to the exhibitors, it was pointed out that it was impossible for the exhibitor to pass them on to the public. Strong exception is taken to exhibitors being singled out in order to bear the burden.

A deputation of the C.E.A. discussed this point with officials of the Customs and Excise on Wednesday afternoon.

Existing agreements with the N.A.T.K.E., it was stated, prevent the C.E.A. from entering into discussions with the E.T.U.

Attempts are to be made to place first and second operators under 30 years of age on the list of reserved occupations.

The Import and Excise duties imposed by the Chancellor of the Exchequer in this year's Budget are the subject of lengthy paragraphs in the Report of the C.E.A. General Purposes Committee submitted to the General Council on Wednesday.

The import duties on negative and positive prints are now the same, the Report begins. It is understood that the importers of foreign films do not propose to oppose this tax but to accept it.

There is a new Excise duty of 4½d. per sq. ft., and it is this duty which is causing the trouble. This duty will cost the American companies approximately £600,000 and the newsreels £225,000, and we do not know how much it will cost the British production companies. This tax is levied on all sensitised film manufactured in the United Kingdom.

Trade Collaboration

When this tax was announced, immediate contact was made between the Presidents of the C.E.A. and K.R.S. The K.R.S. case was in process of preparation for presentation to the Chancellor of the Exchequer, and your President was invited to join their deputation. Your President accordingly decided that until the situation with which the Association would be called upon to deal was clear, a watching brief would be followed. The officers of the Association duly met and considered the situation.

The K.R.S., following a debate in the House of Commons in which the Chancellor of the Exchequer referred the Trade to his officials, intimated at three hours' notice that their deputation would be received. Owing to shortness of notice, your President asked the Vice-President to deputise for him, and ultimately the Vice-President, Major Gale and the General Secretary attended.

The K.R.S. objected to the imposition of this tax, which they intimated they proposed to pass to exhibitors.

The special case of the newsreels was also referred to briefly, but they sent a separate deputation.

Burden on Exhibitors

The C.E.A. pointed out the impossibility of passing on the tax to the public, and objected very strongly to exhibitors being singled out to bear the burden.

It has been appreciated from the inception of this tax that every attempt will be made by the renters to pass it to exhibitors, and while they may not succeed in every case, there is every probability that a concerted effort on their part might be successful against the bulk of independent exhibitors.

The newsreel case is very different, inasmuch as it evidently has not been appreciated by the Chancellor of the Exchequer that the incidence of such a tax is almost an impossibility by reason of the fewer number of exhibitions which a newsreel copy receives.

Trade Unites in Protest

A united meeting of all Trade interests affected by the Budget proposals has been called for this (Thursday) afternoon at 3 p.m., at the K.R.S. offices.

This decision was arrived at at a K.R.S. Council meeting on Tuesday afternoon. The K.R.S. secretary, Frank Hill, to act as convener.

Short producers, newsreel interests, trailer producing companies, as well as feature film producers and renters are being invited in order that the situation may be investigated in all its bearings, with the aim of presenting the difficulties caused by the proposals in official quarters as a united body.

WORTHING BURGLARY

Burglars who broke into the Rivoli, Worthing, early on Sunday morning took a sum of about £4 in money and a quantity of cigars, cigarettes and chocolate, but were unable to find the day's takings.

Tax Means Fewer Pictures, Says K.R.S.

D. E. GRIFFITHS PRESIDENT FOR FOURTH YEAR

D. E. GRIFFITHS

THE reappointment of D. E. Griffiths as President of the K.R.S. for the fourth consecutive year was announced on Tuesday afternoon.

Reference was made by the President to the new Excise and Customs Duties on film stock, which, he said, must result in the curtailment of production, the importation of second-feature subjects and the elimination of short subjects.

Belief in the renters' proposal of grading as the only solution of the too-lengthy programme was reaffirmed by Mr. Griffiths.

A strong plea was made for a lessening of restrictions which now hinder the development of the Industry.

The adoption of the K.R.S. report and accounts was carried on a motion by the President, D. E. Griffiths, F. W. Baker seconding.

Satisfactory Finances

Dealing first with the society's finances during the year, Mr. Griffiths said that the income exceeded the expenditure by £1,534 7s. 11d., as compared with an adverse balance the previous year of £1,253 11s. 1d. In the main this was due to the membership contributions, which showed an increase of £2,509 6s. 6d., the expenditure being down by £278 12s. 6d.

Increased membership contributions enabled the society to strengthen still further the staff and operations of the inspection department.

It is doubtless now recognised and realised that a body of inspectors, properly controlled and co-ordinated, covering kinemas throughout the length and breadth of the British Isles, not excluding the Hebrides, are active and that the results to any person or persons caught cheating are not worth the risk involved.

The cost to members was a valuable insurance, and certain exhibiting circuits had realised the benefits to be derived from the society's vigilance and were contributing towards the cost of increasing the number of inspectors.

The credit balance on the income and expenditure account now stands at £1,401 5s. 10d.

Since the date of the balance sheet, the mortgage on the society's building had been reduced from the original figure of £4,500 to £3,500.

Industry Wants Greater Freedom

Turning to the highlights of the past year, Mr. Griffiths said the year had not been an easy one.

What the film industry needs above most industries is freedom from restrictions which tend to hinder its development. Whilst on this point one has very much in mind the latest tax proposals which, if retained, cannot but have the most serious repercussions upon all sections of the industry, because the tax is one which cannot be passed on to the public owing to present economic conditions and the incidence of the Entertainment Tax scale.

Tax Means Fewer Pictures

Upon an industry from which the Government already collects six million pounds per year from entertainment tax alone, it was sought to impose a tax of some three-quarters of a million pounds upon that section which provides the material from which the Government is enabled to receive the six millions previously referred to.

One effect must surely be the curtailment of production and importation of what are known as second feature films, which are the mainstay of many exhibitors throughout the country, because the revenue derived from this class of film does not permit any additional burden, and the same consideration applies in relation to short films whether they are British or American. These would, in all probability, be eliminated.

The Year's Review

Mr. Griffiths then turned to the problem of lengthy programmes, and the proposal to grade films as a means to the solution of this problem. Renters believed, and still believe, that it was not in the best interests

Continued on page 5

Entertainment Duty To Stay

NO REMISSION, SAYS CHANCELLOR

NO further concessions as regards Entertainment Tax can be considered by the Chancellor of the Exchequer. He also refused to grant a rebate on film stock used in view of an emergency in the making of photographic copies of bank transactions.

Sir John Simon was replying in the House of Commons on Tuesday to David Kirkwood, who asked if, in view of the fact that the Chancellor had remitted part of the tax on theatre seats, he would also consider equivalent remissions on kinema seats and seats for entertainments, such as football matches.

Tom Williams then inquired if the Chancellor did not think that a reduction on 6d. seats from 1½d. to 1d. would not only benefit kinema proprietors and kinemagoers, but the Treasury as well.

Sir John Simon: "I will be glad to examine the point, but I have had these matters very carefully in review and I must say that at present I am of the opinion that I cannot make further concessions."

David Kirkwood then asked the Chancellor what assurance he had received that full benefit of the recent remission of the tax on theatre seats would be passed on to the general public.

Sir John Simon replied that he did not think the hard and fast bargain of the kind mentioned by Mr. Kirkwood could be expected in this case. He said in his Budget statement the difference had aggravated the disability from which the living theatre suffered in its competition with the kinema, and his object in making the reduction was to lessen that difficulty.

The C.E.A. View

[On this subject the C.E.A. Tax Committee expresses its intense disappointment at the absence of any remission, which is increased by the fact that a gift has been made to the live shows. The committee reiterates the pressing need for a remission in the tax of ½d. on seats up to and including 9d. gross, in view of the very difficult times which the kinema Industry is at present experiencing. An amendment will be tabled to the Budget in due course, and the branches are recommended to see that their members approach their Members of Parliament.—Ed.]

Bank Records

G. R. Hall Caine asked the Chancellor of the Exchequer whether, in drafting the Finance Bill, he would take into consideration the granting of a rebate to the banks in respect of films which they were now using, by request, in processing a photographic record of all transactions, so as to avoid, in case of emergency, any financial confusion.

Sir John Simon said he was afraid that he could not see his way to propose any such rebate in favour of photographic film which was used for the purpose mentioned by Mr. Hall Caine.

C.E.A. CELEBRATES PEACE WITH N.A.T.K.E.

2,040 Kinemas Covered by Labour Agreement

LABOUR MINISTRY OFFICIAL ON TRIUMPH OF COLLECTIVE BARGAINING

THE Labour Ministry's tribute to the spirit of good will and happy relations that have existed between the C.E.A. and N.A.T.K.E. in the formation of labour and wage agreements and the setting up of a Joint National Appeal Board was paid by F. W. Leggett, of the Ministry of Labour, at a joint luncheon of the Associations at the Trocadero on Tuesday.

"We look forward to the complete coverage of all kinemas with this machinery," he said, "and when you have finished we will still have to see what is left. It would not be fair if non-interested parties still go free." He added, however, that there was no fear of Government intervention.

In referring to the Trade's part in the negotiations he spoke highly of the work of Ken Nyman, who was C.E.A. president when the negotiations started, and of the disarming approach of W. R. Fuller.

On the other side was T. O'Brien, general secretary of the N.A.T.K.E., who had also conducted his case with equal affability and success.

With their joint efforts the two bodies had formed a united front with staffs and employers which would give them power to stand four square in the time of any trouble.

He said that the representatives of both sides in the Industry had added one more stone to the building of co-operation between employers and employed without the intervention of the Government.

"It is probably the greatest mark of civilisation, as we British people know it, that people still gather together voluntarily to manage their own affairs, leaving the Government to be only the co-operating authority."

In reply, E. J. Hinge (president of the C.E.A.) spoke of the great pleasure of having arrived at this happy stage in the negotiations. Many difficulties and prejudices had to be overcome and to arrive at a common denominator was no easy task.

You can rest assured that we will use every endeavour to straighten out our diffi-

Continued on page 5

A

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES
93, Long Acre, London, W.C.2.

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Telegrams: Kine, Southerwood, Rand, London.

Editor: S. G. Rayment.
Associate Editor: A. L. Carter.
Advertising Manager: A. H. Langford.

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BLACKPOOL, 1939

NOW that the draft programme for the Annual Summer Conference is published, one is reminded of a remark passed at one of these gatherings some years ago. The speaker, disappointed at the actual progress made in dealing with the various Trade problems of that comparatively peaceful era, said that the Trade exhibition was the most live feature of the gathering, and that soon the tail would be wagging the dog.

At the moment, an impartial observer might well think that day had arrived, for although, heaven knows, we have enough troubles on our hands to stock half-a-dozen conferences, the only section of this year's gathering that is clear-cut and definite seems to be the Trade exhibition.

It is no doubt easier to get a move on with something concrete than in the more shadowy world of ideas, and in any case we expect the business people to advance on more direct lines than the politicians. But these latter are certainly called upon to sound a call which will rally the C.E.A. membership, and one looks forward to this week's General Council meeting to stir up the rank and file of the exhibitor army.

Much of the most important work of the Trade leaders is, we know, to prepare for certain hypothetical circumstances which we hope may never arise. To be ready for them is, of course, one of our first duties, both as members of a great Industry and as patriotic Britons. And nobody, naturally, expects these plans to be publicly detailed.

Hitherto it has been none too easy to select the subjects which called for careful treatment by a speaker, with subsequent open discussion, for while we have plenty of grievances they are rarely very new to members, and as a rule we have heard more rhetoric than originality; as a result, there has seldom been a very positive and fruitful harvest to be garnered.

This time, however, we may ask for a clearing up of our generally well-disposed but rather hazy ideas in anticipation of national emergency. We all believe the situation to be well in hand, and we make full allowance for official discretion, but it is not unreasonable to ask for a call to the members which will make a great number of individualists into a well-knit unit of powerful social value.

THE WILLING KINEMA

WE have recently referred to the great esteem in which the kinema is held by the political leaders of the country when they want anything. We directed attention, at the same time, to the way in which the film business is called upon to pay heavily increased dues in the shape of taxes upon its raw material.

Nobody in this Trade will grudge the effort that is about to be launched in aid of the Territorial recruiting campaign; we shall, of course, do our very utmost to make this a great success, but we should be less than human if we failed to register, once again, the fact that we had noticed our special treatment.

The living theatre can enjoy a partial remission of its Entertainment Tax; the kinema may not. The kinema may be called upon to devote itself to a nation-wide series of appeals for recruits, at which a film will be shown and public speakers "connected with the War Office" will address audiences who have paid to be amused. Who would dream of asking similar concessions from the legitimate theatre?

Long Shots

DAVE GRIFFITHS' FOURTH YEAR—WOBBER AND HUTCHINSON HERE—"JAMAICA INN" LUNCHEON—LAUNCHING BLACKPOOL'S ODEON—PARAMOUNT'S CONVENTION

THE re-election of Dave Griffiths as President of the K.R.S. was a foregone conclusion, in spite of the fact that he had already served three years in the position. Two reasons led to this unanimous desire: first, the ability which he has shown so markedly in the office; and second, the difficult situation created by the Films Act and the Budget which make it advisable that one who has been handling affairs so tactfully should continue over a difficult period.

D. E. G.'s fourth year of office creates a precedent, for hitherto a three-year term (that of Sam Eckman, Jun.) holds the record. No one, however, will find fault with a precedent when it is such a happy one as is now made.

TEN years ago British Movietone News was launched, with Walter J. Hutchinson, then managing director of the Fox Company, as its guiding spirit. To celebrate its tenth anniversary a dinner has been arranged on Friday next at the Ritz over which the Hon. Esmond C. Harmsworth will preside.

DURING the ten years in which the British Movietone Unit has been operating it has built itself up admirably, and has become well established for its presentation of news events and for its enterprise. One could mention a dozen names to whose owners the success of Movietone is due, for a good team spirit has achieved great things throughout the whole of the newsreel's existence.

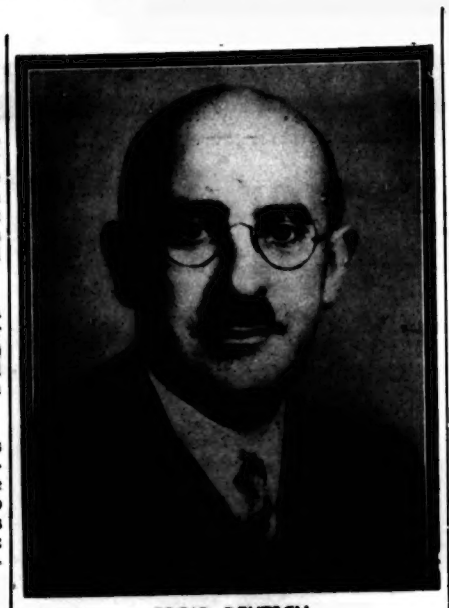
IT is twelve years or so since I last met Herman Wobber, who has come over from New York to be present at the 20th-Fox Sales Convention this coming week-end. He has changed little during these years, and exhibits just that keenness for pictures and their appeal which characterised him on an earlier occasion when with another company.

WALTER HUTCHINSON is just his easy, free-mannered self, full of stories of foreign markets, their difficulties and their humorous aspect, taking his long journeys to all parts of the world as a matter of course. The two visitors leave on May 17, Mr. Wobber for the States, W. J. for South America for a sales convention there.

BEFORE the showing of "Jamaica Inn" on Tuesday at the Regal, Arthur Dent presided at a Press luncheon at which he disclosed that both Charles Laughton and himself had one thing in common—an early acquaintance with a stock company. But while Charles' association had resulted in distinction, Arthur's had led him to the film Trade. "Jamaica Inn," he added, was significant in that it is the first fruit of the voluntary reciprocal arrangement between an American distributor and a British production unit.

THE allusion, which was gracefully acknowledged by David Rose, was, of course, directed toward the Paramount-Mayflower distribution deal in which Arthur Dent expressed personal pleasure as the originator of the reciprocity clauses in the current Films Act, which he believed will ultimately prove of inestimable benefit to the British Industry.

ARTHUR is obviously no pessimist on this subject, for he pointed out that, with the exception of the false boom period, British production was never more healthy than at present. The toast to the three persons behind the production—Laughton, Pommer and Hitchcock—was responded to by the first-named, who spoke of the success attending the teaming of three such confirmed egotists, to whom, by the way, he would make the addition of J. B. Priestley. In conclusion he paid a tribute to Maureen O'Hara, from whom, he said, all of them in England should take a lesson in diction.



OSCAR DEUTSCH

ERICH POMMER, who postponed his visit to the States to attend the presentation, also spoke, and although Elsa Lanchester was invited to say a few words, there were no other speeches until after the presentation, when Alfred Hitchcock came through to the Regal from Hollywood and had a two-way conversation with the film critics.

ONE feature of the hospitality dispensed by Oscar Deutsch that distinguishes it is the obvious pleasure taken by the Odeon chief in making sure of the happiness of his guests. I know of no one who so delights in seeing that everything possible is done to keep up his enviable fame as a host.

I WAS one of a contingent he took up to Blackpool on Friday last to celebrate the opening of the latest and biggest Odeon, and it is no exaggeration to say that the premier town of entertainment has never seen better or more effective showmanship.

CIVIC authorities, of course, gave their blessing, and the Mayor, Ald. W. R. Duckworth, M.P., led the town in his welcome to the new house. Incidentally, we shall be better acquainted in the near future, for Ald. Duckworth is already looking forward to the C.E.A. Conference next month.

TO revert to the Odeon, however. The official opening, with its smooth running ceremonial, was given a tremendous fillip by the display of the film showing Their Majesties embarking that same afternoon at Portsmouth on their voyage to Canada. This, taken 300 miles away and flown up to the local aerodrome, was put on after the feature film, and it would be difficult to describe the enthusiasm with which it was greeted.

PRESTIGE like this is worth more than rubies, but there is little anxiety about the Odeon's ability to keep up the pace. The building itself has greatly impressed the natives of Blackpool, and personally I feel it is not only the circuit's biggest but its best. It will have special attention in the June number of the *Ideal Kinema*, but meantime let me publicly associate myself with the congratulations so freely showered upon Oscar Deutsch and his executives, chief of whom, on this particular occasion, must be ranked Harry Weedon, the architect.

WAS it entirely by chance that in the decoration of the building the well-known Odeon green was backed up by cream? Whether or no, it so exactly reproduces the colours of the municipal buses and trams that these vehicles look like just a part of the Odeon service, which, to a considerable extent, they are, when you come to think of it.

LAST week's visit to Cardiff, where I was glad to take part in the South Wales annual festivities, was a very pleasant affair. Under the chairmanship of F. Norman Wright, of Newport, the members and their friends gave their visitors a typical welcome, and without any undue ostentation displayed a very genuine and hearty hospitality.

MANY old friends, who come to London all too rarely, was I able to greet, and I must say I regretted that I had to make such a quick return to town. But we had a very intensive time that evening, and I left with a genuine regret, with determination not to wait so long before my next visit.

IF the success of a convention is measured, as I suppose it must be, by the degree of enthusiasm engendered among the delegates, then the recent Paramount Sales meet will be regarded as one of the most successful in the history of the occasion. This is a tribute to the personality of David Rose, whose unostentatious but at all times shrewd control of affairs has been largely responsible for the present thoroughly satisfactory situation of the famous organisation. The various Paramounteers to whom I chatted on Sunday night were obviously under no misapprehension as to the value of the discussions which had taken place over the week-end.

ALL phases of Paramount activities were represented at Sunday night's convention banquet. I have no doubt but that the visiting salesmen derived considerable inspiration from the rare opportunitiy they enjoyed of meeting some of the overseas man-power who contribute to their sales schedules. Of course, as might have been expected from David Rose's personal interest in British production, this department was considerably in evidence.

NO opportunity was lost in plugging some of the outstanding subjects of the current programme. Gilded dog spikes reminded us of the new de Mille picture "Union Pacific," while the Foreign Legionnaires who guarded the portals subsequently sang Frank Tours' Marching Song of the silent "Beau Geste," which Paramount is remaking. These and the Grosvenor cabaret fully justified an "Invitation to Happiness," whose director, Wesley Ruggles, was personally associated with the revels.

IT must be unique for a successful candidate for the C.E.A. vice-presidency to be accorded what in nearly every respect was a civic ovation, and I think that Harry Mears would have been justified in a measure of self-congratulation at his reception at Bournemouth.

IT is difficult to imagine a more peaceful atmosphere between representatives of employers and workpeople in the Industry than that which prevailed at the Trocadero luncheon held on Tuesday to celebrate the progress of the agreement which had been concluded between the C.E.A. and N.A.T.K.E., and the inception of a national joint appeal board. There were some 70 exhibitors present, including President E. J. Hinge, Ken Nyman, who was in office when negotiations were opened, Coun. H. P. E. Mears, and W. R. Fuller.

OF course, T. O'Brien, the energetic secretary of the N.A.T.K.E., was in attendance, and, in his inimitable way, referred to the joint gathering as a mutual admiration society; mutually admiring our recognition of the principle of democratic self-government in the Industry in the endeavour to bring fairness and social justice into the relationship of employer and employed.

THE whole assembly was presided over by F. W. Leggett, who, as chief conciliation officer of the Ministry of Labour, has brought peace in many industrial disputes. He has just been appointed an Under-Secretary at the Ministry. Sir Henry Davenport and R. C. Morrison, M.P., were other distinguished officials who also spoke, while another guest of outstanding interest was J. M. Carlton, president of the Motion Picture Association of New Zealand, who is over here on holiday.

THE STROLLER.

U.A.'s Production Plans

KINE. New York Cable from *Motion Picture Herald*

***UNITED ARTISTS** convening in Hollywood this year plan thirty-two features from eleven producers. Selznick seen taking more important place in production affairs of the company. Harry Gold and L. J. Schlaifer, Eastern and Western Sales Heads of U.A., promoted to Vice-Presidents. Lynn Farnol says $3,000,000 on advertising next season.*

***TELEVISION** in America pronounced big success on its first week's showing.*

***JOSEPH SCHENCK** pleads with producers to watch costs under present world conditions. He points out that despite high gross by producers, taxes and foreign exchange problems cut into net profits.*

***OPENING OF COLUMBIA** sales meeting in Atlantic City, Abe Montague defends double bills, and says will continue to make films designed for duals.*

***WARNERS** not to make any Spanish language films, feeling it uneconomic to distribute in Latin America any but their Hollywood product.*

***LOEW'S** net for twenty-eight weeks to March 16 at $6,368,847, reserve for contingencies was $900,000, operating profit $10,516,538.*

***MONOGRAM** at convention in Chicago announces 54 films for new season, including thirty features, sixteen Westerns and eight re-issues. Budget is boosted by $2,000,000.*

CLOSE-UPS

By

Screencomber

THE EVIL VOICE

By Edgar Allan Screencomber

IT was a Wednesday early closing when I decided to murder him—oh, no, I was not mad, just very, very cunning. Business had been bad; I had my worries, but I repeat I was not mad. I laid my plans carefully, cunningly—oh, yes, I was smart. From my office I could hear his accursed voice, irritatingly, infuriatingly repetitive.

He was driving me crazy with his, "Seats in all parts—seats in all parts—seats in all parts," day in, day out, hour after hour, week after week. Curse the man, I knew all too well there were seats in all parts—dozens of seats, hundreds of seats. So, oh! so cunningly, I decided to end him and silence that execrable voice for all time.

That night I lured him into my office, and calmly, very calmly, asked him what was that cry of his as he stood out in front of the hall. "Seats in all parts," he cried, driving me into a blind fury so that I battered him to insensibility with the Automaticket.

Damn him, that would silence him for good; once more I would know what peace meant, with that vile voice still for ever. That night I buried him under seats 18, 19 and 20 in Row H.

Next day the police came. I think they thought me crazy, but I was playing a clever game. I showed them over the hall, with its rows and rows of empty seats. I even allowed them to sit in 18, 19 and 20 Row H. Oh, yes, I was fiendishly clever about it.

Suddenly I thought I heard that voice, but quietly, softly. They hadn't noticed, I told myself—what fools these police were—but the voice was growing louder, more insistent, until it seemed to reverberate through the whole hall, through my very brain.

Curse the man, he was driving me mad; couldn't he lie quiet. I must finish him, police or no police. Rushing to Row H, I started furiously pulling up the floor boards, and as they led me away the voice seemed to grow fainter and fainter.

A DRESSING DOWN

If producers, actors and directors would yank off their white ties and mute drawing-room chatter we would have better pictures."

—Hollywood Reporter.

PRODUCERS, directors, haul off those white ties,
Therein the secret of better films lies.
What hopes can we have for our pictures' improvement,
When starched and boiled shirts are restricting the movement.
The reason why so many films come a cropper
Is because the producer's too fond of his topper.
What can you expect but a picture that fails,
When the director's concerned about his new tails?
And what hope for the future of all the screen racket
If the cameraman's worry is his new dinner jacket.
You fashion plates bring out your rags and your tatters,
It isn't the clothes but the picture that matters.

And might I add that if a well-dressed man automatically means a bad picture, and *vice versa*, some of the British studios I have visited recently should be turning out some winners in the near future.

BAR-DOOR GOSSIP BY TIPPLER

CALLING in at a well-known taproom last evening, I was able to renew the acquaintance of Blenkinsop Smallbones, that grand old war horse and veteran picture maker, who, as usual, was at and on the tap. A genial and good-natured scout, is Smallbones, a fact that was evidenced by his desire to let me in on the ground floor, in a new production deal which he hopes to bring off almost any day now.

It seems that all Blenky requires is a small capital of, say, three or four thousand pounds. The scheme, as he outlined it to me, certainly seems a good one, but as I was unable to put up the necessary backing Blenky contented himself with borrowing half a crown until such time as his plans materialise. Must say it is always a pleasure and an expense to run into Blenky.

A STIR IN THE FOREST

DOWN in the forest something stirred, so I paused to investigate

They were cutting a clearing (from what I heard) and working at quite a rate.

A place where only the birds would call as to their mates they sang,

They're building a modern picture hall, where we'll hear the American twang.

So place of the quiet of the wooded dell, and the rustling of the trees,

We shortly hear the doorman yell, "Queuing here for the one and threes."

REGROUPING OF BRANCHES IN EMERGENCY

Recommendations Circulated to C.E.A. Members

MOVE TO RETAIN OPERATORS OVER 30

A.R.P. and its associated problems are referred to in the C.E.A. Legal, Finance and Parliamentary Report of the C.E.A. as follows:—

Concerning matters in connection with A.R.P. and national emergency your committee has circulated to the branches particulars of regrouping into the various regional defence areas and the branches are now in process of giving effect to the recommendations which have been circulated to them.

During the last few days there has been published a booklet entitled "War Time Lighting Restrictions for Industrial and Commercial Premises," which includes places of entertainment. A sufficient number of copies of this booklet will be obtained to circulate to every member.

Inquiry has been made as to when other regulations will be available. These are under consideration at the Home Office and as soon as they are intimated to the Association the information will be supplied to the General Council and to the members.

Your committee has made application to the A.R.P. department that first and second operators not under 30 years of age shall be placed in a reserved occupation, and is awaiting a reply to this request.

"C" Films

In a certain licensing area there was a proposal to institute a "C" class of films to indicate that an "A" film as such was, in the opinion of a Films Advisory Committee, not suitable for exhibition to children, notwithstanding that such children were accompanied by adults. Correspondence has ensued and as a result of representations made this sub-classification of certain "A" films has been discontinued.

At the invitation of the War Office the President and General Secretary attended, together with representatives of the circuits. While there they were invited to participate in a Territorial Week commencing on May 22. It was proposed that the Secretary of State for War should make an appeal on the newsreels for recruits for the Territorial Army and that exhibitors should immediately follow the newsreel with a slide, which they would prepare, giving the address of the nearest Territorial Recruiting Office and also the address of any regular army or county regiments.

The circuit representatives immediately signified their willingness, and your President, on behalf of the Association as a body, intimated its willingness to co-operate.

Co-ordinating Appeals

During the discussion strong reference was made to the number of appeals with which the screen is being loaded at the present time, both nationally and locally. A definite request was made on your behalf that some means of centralising and rationing these requests should be instituted.

Your committee is communicating with the various Government departments, pointing out the desirability of avoidance of overlapping. Your committee is also prepared to advise branches in respect of the large number of requests which they are receiving to show slides and films dealing with various forms of national defence, which will be a protection to the branches.

In a certain locality it appears that inflammable films are being shown on a Sunday evening in unlicensed premises, and your solicitor has taken the matter up with the police.

At the request of the Sussex Branch a protest was made to Hoover, Ltd., for giving free shows, on the ground that they might pay some attention to protests by kinemas which used their article in considerable numbers. Hoover, Ltd., sent their advertising manager and his assistant, with Mr. Hoare, who represents the subsidiary of the Western Electric Company that arranges these exhibitions, who had a discussion with the General Secretary. The General Secretary suggested to them that they should meet your committee if invited to do so. Your Committee proposes to invite them.

E.T.U. Rebuffed

Your committee has received a request from the E.T.U. for a meeting between representatives of their executive and representatives of this Association, to consider the position which has now arisen, that the various branches of the C.E.A. will not negotiate with the E.T.U. As the Association has recognised the N.A.T.K.E. as the trade union for the employees of kinema exhibitors, such agreement precludes any such meeting, and your committee proposes to advise the E.T.U. that it cannot, therefore, enter into such discussions.

Televising Newsreels

Protest was made concerning the exhibition by Pathe Pictures, Ltd., of their newsreel in the Savoy Hotel, which protest was conveyed to the newsreel company with a request that it should cease. Pathe Pictures, Ltd., replied that they feel that the objection now taken comes somewhat late in the day, as newsreels have been showing in public houses, restaurants and hotels for quite a considerable time through the medium of television.

Apparently no objection is being raised, and the company fails to see the slightest difference between newsreels being shown through the medium of television and as the result of direct projection.

Your committee would have been prepared to have passed a protest for immediate operation against the use of newsreels for television purposes, but in view of the fact that this subject is also under consideration by the Television Committee, and that a deputation is to see the Postmaster-General within a few days, it has referred the matter to the Television Committee with a strong expression of its views.

Your committee has noted a proposal to use legitimate theatres as kinemas on Sundays in places where Sunday opening is in operation. It proposes to take this matter up with the K.R.S.

KINEMA PARKING BAN

Chester Chief Constable stated on Saturday last that he was opposed to the suggestion that they allow parking on one side of Forest Street, Chester, for kinema patrons. He said he was continually receiving complaints from shopkeepers about cars being parked opposite their premises so that they were unable to use the road.

185 Million Visit A.B.C. Halls Annually

FIGURES REVEALED AT BRADFORD OPENING

THE responsibility resting upon providers of kinema entertainment for the masses and the question of whether there are too many kinemas in Bradford were points touched upon in the speeches at the opening on Monday evening of A.B.C.'s new Bradford super, the Ritz, which seats 2,000.

On the stage were the Lord Mayor and Lady Mayoress of Bradford (Ald. and Mrs. Tom Robinson), the Deputy Lord Mayor and Lady Mayoress (Coun. and Mrs. H. White), A. S. Moss (general manager of A.B.C.) and Mrs. Moss, Mr. and Mrs. F. A. Howick, and the manager of the kinema, L. Durban-Long.

A. S. Moss, who introduced the Lord Mayor, stressed the big responsibility resting upon those who provide kinema entertainment for the masses.

"At kinemas owned by Associated British Cinemas," he pointed out, "no fewer than 185,000,000 tickets are issued each year. Ours is a big job, and we claim that we do it fairly successfully."

Paying tribute to those associated with the construction of the kinema, Mr. Moss particularly mentioned W. R. Glen, F.R.I.A.S., the architect, and the Marfix Co., Ltd., the general contractors.

The question of kinema redundancy was touched upon by the Lord Mayor, who said he did not agree with the opinions expressed in some quarters that there were too many kinemas in Bradford. In his view, Bradford was so amply equipped with kinemas and other places of amusement that the city would be looked upon as one of the most important centres of entertainment in the North of England. That would have the effect of bringing a lot of new visitors to Bradford, and new business would undoubtedly follow.

"I feel," added the Lord Mayor, "that the building of this kinema will be a very fine thing, not only for those who are looking for dividends from it, but also for the ratepayers of Bradford."

C.E.A.'s HAPPY RELATIONS WITH N.A.T.K.E.

Government Intervention Avoided

Continued from page 3

According to figures submitted by T. O'Brien 28 C.E.A. and six independent agreements covering 2,040 kinemas and 25,000 employees had been concluded in the past 18 months. It is estimated that the wage increases obtained by these agreements amount to £550,000. He said this was a solid achievement unparalleled in the history of industrial relationship, and this without causing any exhibitor a hardship he was unable to bear or to place on the industry conditions that would impede its necessary functioning.

This achievement should not be regarded in terms of victory or defeat by one side over the other, but rather is it a triumph for the principle of collective bargaining—where two sides mutually recognise their sense of responsibilities and implement such recognition by practical contracts regulating the employment of labour.

Peaceable Agreements

The agreements reached, he said, did not involve one hour's loss of employment by way of strike or lock-out, nor occasion by the negotiating parties one moment's inconvenience to the Industry or to the public.

The great traditional slogan of show business was observed—"The show must go on."

For the first time in the Trade's history we have a national conciliation machinery. In one sense I hope it may never be needed. But it is there. A sure bulwark against unreasoning action and an assurance for peaceful settlement of our industrial problems.

Other speeches were made by W. R. Fuller, who commented on the history of the negotiations up to the present happy position, R. C. Morrison, M.P., and Sir Henry Davenport.

In addition to the personalities already mentioned, the top table included Coun. H. P. E. Mears, Ken Nyman, Major A. J. Gale, F. J. Spickernell and J. M. Carlson, president New Zealand Motion Picture Exhibitors' Association.

K.R.S. Annual Meeting

PROBLEMS OF THE YEAR REVIEWED

Continued from page 3

of the industry or the public that one programme should provide such a surfeit of entertainment.

The C.E.A. strongly resisted the renters' attempt to solve the problem in this way, but changing conditions have brought about a change of ideas on the part of those who spoke loudest against the society's endeavours on this subject.

A Busy Year

During the year such subjects as redundancy, unfair barring clauses, seaside prereleases, a proposed publicity campaign for the industry, B.B.C. and television of films, air raid precautions and removal of films found their way on to the society's agendas. It was sufficient for him to say that members have been willing to place the society's interests first, and as President he paid a tribute to the wisdom displayed in this regard.

Mr. Griffiths concluded by thanking members for electing him as President for the past three years, and for their help and assistance. He also referred with appreciation to the advice and assistance given by the solicitor, Mr. Harraway, and to Frank Hill, as secretary of the society, for assistance rendered during a difficult year of office.

Council Re-elected

The Council of the Society was constituted as follows:—A.B.F.D., British Lion, Butcher's Film Service, Columbia, First National, Gaumont-British, G.F.D., M-G-M, Pathé Pictures, Paramount, R-K-O-Radio, 20th Century-Fox, United Artists, and Warner Brothers

FEATURES AT NEWS THEATRE

Leeds Town Clerk's Protest

Leeds Town Clerk has submitted a report to the Leeds Improvement Committee on the unauthorised use of the Corner House Cinema, Moortown, Leeds, earmarked for newsreels, within the area of Gledhow, Roundhay, and Shadwell planning scheme, by way of a breach of the agreement made last August between Crawshaw Gardens Estate Co., Ltd., and the Corporation.

Instructions were given on the matter.

W. Hobson, proprietor of the Corner, informs the KINE. that no intimation has been received by him, and in accordance with the policy instituted by him a month ago details of the feature films are sent weekly to the Chief Constable in keeping with the ordinary kinema regulations.

As previously stated in the KINE., Mr. Hobson announced feature films when the Corner House was opened as a kinema last year, but the authorities intervened, and the opening was delayed. Then it operated with newsreels, and further overtures with regard to the projection of feature films did not receive official blessing.

Persisting in the argument that there is nothing to define the type of films to be shown, the Corner House has been showing features for several weeks now and without official interference.

KINE-VARIETY S.O. BAN

GUERNSEY DECISION

Eric Snelling, manager of the Regal, Guernsey, recently made application to the Royal Court, the island's governing authority, for permission to show a short film on May 21. Though leading officials were in favour of this the application was turned down.

Permission had previously been obtained permitting organ recitals to be given by English kinema organists and variety concerts on two Sundays in each month. This particular date should have produced one of these organists, but this arrangement fell through so the ruling body were approached with a view to holding a kine.-variety show in its place.

The Bailiff said: "While they had every confidence in the manager of the Regal choosing a suitable film, yet to grant permission to show a film would be the thin end of the wedge as regards the showing of films generally."

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., MAY 11 AND WED., MAY 17

Thursday

Whispering Enemies (*Columbia*)

Cambridge Theatre. **3 p.m.**

Cast: Jack Holt, Dolores Costello, Addison Richards, Pert Kelton, Joseph Crehan, Donald Briggs, Paul Everton. **Director:** Lewis D. Collins.

Expertly blending action, drama, comedy and romance, "Whispering Enemies" is claimed to be not only outstanding entertainment, but an exposé of the most vicious racket the world has ever known, an organisation ready to ruin the reputation of industries and individuals—for a price.

Holt is said to be seen at his very best as the dynamic manufacturer, whose business is destroyed overnight when unscrupulous competitors spread the rumour that his products contain poison. In revenge he undertakes a similar campaign of scandal-spreading against his rivals and almost succeeds. Dolores Costello is the owner of the rival firm, whose subordinates destroy, without her knowledge of their tactics, and she, in her turn, undertakes to fight the insidious whispering campaign directed against her.

Two shorts, "A Ducking They Did Go" and "Bermuda Islands of Paradise," will also be screened.

Let Us Live (*Columbia*)

Cambridge Theatre. **8.30 p.m.**

Cast: Maureen O'Sullivan, Henry Fonda, Ralph Bellamy, Alan Baxter, Stanley Ridges, Henry Kolker, Peter Lynn, George Douglas, Philip Trent, Martin Spellman. **Director:** John Brahm.

One of the most widely discussed films ever produced, according to advance American reports, "Let Us Live" presents Maureen O'Sullivan, Henry Fonda and Ralph Bellamy in a story of plain, average people who suddenly find the eyes of the world upon them. Innocent persons . . . yet cast in the rôle of murderers.

Universal in its theme, "Let Us Live" has already been hailed as "a great love story—a powerful drama of everyday life and everyday people that will be your screen experience of a lifetime." It is the story of a young taxi driver, and of his sweetheart. When a murder is committed by young bandits in the course of a hold-up, eye-witnesses positively identify the young cabbie as the leader of the gang. A net of circumstantial evidence makes more tense the desperate efforts of the boy and of the girl to prove his innocence.

Two featurettes to be shown with "Let Us Live" are "Dog Doctors" and "Little Moth, Big Flame."

Friday

Lucky Night (*M-G-M*)

Cambridge Theatre. **6.30 p.m.**

Cast: Myrna Loy, Robert Taylor, Joseph Allen, Henry O'Neill, Douglas Fowley, Bernard Nedell, Charles Lane, Bernadene Hayes, Gladys Blake, Marjorie Main, Edward Gargan, Irving Bacon, Oscar O'Shea. **Director:** Norman Taurog.

Containing 24 major settings typical of New York, the action moves from the palatial home of the runaway heroine, on through a play palace, beer garden, police station, night-clubs, gambling salons, a fashionable hotel, and other scenes. Miss Loy's costumes, by Dolly Tree, consist of new fashions that promise to establish new 1939 styles.

In the story, Miss Loy and Mr. Taylor, striking up an acquaintanceship on a park bench after futile searching for work, panhandle 50 cents, pyramid that small sum into thousands through lucky play and find they've been married after their wild and hilarious "lucky night." To Taylor's amazement, Myrna, the spoiled daughter of a millionaire steel magnate, starts budgeting his 35 dollar a week salary with all the conscientious economy of a middle-class housewife. He finds the fun has gone out of their existence and they separate. But millionaire Myrna's father takes an amazing view of the affair when she returns to the parental roof and a singing-drinking session with him leads to a sensible reunion of the two utterly hair-brained zanies.

Jamaica Inn (*Associated British*)

Regal, Marble Arch. **9 p.m.**

Cast: Charles Laughton, Leslie Banks, Maureen O'Hara, Emlyn Williams, Robert Newton, Wylie Watson, Edwin Greenwood, Stephen Haggard, Morland Graham, Mervyn Jones, Horace Hodges, Marie Ney, John Longden, Basil Radford, Bromley Davenport, Jeanne de Casalis, Hay Petrie, George Curzon. **Director:** Alfred Hitchcock.

The third of the Pommer-Laughton-Mayflower offerings is a screen version of the Daphne du Maurier best-seller of the same name, produced by Erich Pommer and directed by Alfred Hitchcock. Starring in the rôle of the Squire and local magistrate is Charles Laughton. Strictly speaking, it is a Jekyll and Hyde rôle, with Laughton playing the gentlemanly Squire by day and the brains behind the wreckers gang by night. There is a strong supporting cast that includes Leslie Banks in the rôle of Joss, the nominal head of the wreckers and landlord of the inn. Emlyn Williams is playing the part of Harry the Pedlar, while other members of the gang are Wylie Watson, Edwin Greenwood, Stephen Haggard, Morland Graham, and Mervyn Jones. Robert Newton appears as a law officer down in Cornwall investigating the wrecking, and others in the cast are Horace Hodges, John Longden, Basil Radford, Bromley Davenport, Jeanne de Casalis, Hay Petrie and George Curzon. The picture introduces the new Irish discovery, Maureen O'Hara, in the rôle of Mary Yellen, with Marie Ney playing the part of Mary's Aunt Patience.

The picture is said to be notable for the many spectacular scenes, the highlight of which is the wrecking sequence.

Dolores Costello and Jack Holt in WHISPERING ENEMIES, which Columbia is Trade showing this (Thursday) afternoon at the Cambridge Theatre

Tuesday

The Family Next Door (*General Films*)

Cambridge Theatre. **3 p.m.**

Cast: Hugh Herbert, Joy Hodges, Eddie Quillan, Ruth Donnelly, Juanita Quigley, Benny Bartlett, Frances Robinson, Tom Beck, James Bush, Cecil Cunningham, Lillian Yarbo. **Director:** Joseph Santley.

"The Family Next Door" presents hilarious new highlights on family life as known and appreciated by everyone the world over. Hugh Herbert is seen as the whimsical father who has reason to doubt whether he is really the head of the house. Ruth Donnelly, popular comedienne, has the rôle of the mother who spends her time trying to marry off her pretty daughter, Joy Hodges.

Eddie Quillan portrays the elder son who has a million ideas for getting rich, and Juanita Quigley appears as the small daughter.

"The Family Next Door" shows what happens when an ambitious mother gambles the family bank roll in an attempt to impress her neighbours and attract a husband for her daughter.

The Missing People (*Grand National*)

Cambridge Theatre. **8.45 p.m.**

Cast: Will Fyffe, Lyn Harding, Kay Walsh, Ronald Shiner, Patricia Roc, Anthony Holles, Reginald Purdell and O. B. Clarence. **Director:** Jack Raymond.

Will Fyffe again appears as "Mr. Reeder" in "The Missing People," the second film in this series, which, like the original "Mr. Reeder" picture, is a Jack Raymond Production, personally directed by Jack Raymond himself and produced by Charles Q. Steel. So completely appealing was this pawky Scots humorist in the character of the benevolent Mr. Reeder that it was only too obvious that this second film would be very welcome.

Mr. Reeder, who, it will be remembered, is attached to the Public Prosecutor's office, is called upon to solve a number of mysterious disappearance. He traces a connection behind these disappearances, and a financial firm operative from offices next to a respectable firm of solicitors, Messrs. Branstone and Branstone. Eventually he discovers the fact that the solicitors are operating the financial office, and after having obtained money from the victims they get them out of the way. In order to prove his suspicions, he allows himself to be led into the trap that he knows is being set for him, and after having saved their last victim from death, succeeds in bringing the two brothers Branstone to book, and clearing up the mystery of the missing people.

Wednesday

Panama Patrol (*Grand National*)

Private Theatre. **11 a.m. and 3 p.m.**

Cast: Leon Ames, Charlotte Wynters. **Director:** Charles Lamont.

A further spy drama concerning the activities of the counter-spy department at Washington is presented in "Panama Patrol," a Franklyn Warner Production.

Major Waring, head of the cipher Bureau at Washington, decodes a cipher message which discloses the fact that spies are busy on behalf of one of the Oriental embassies. Waring goes to New York, where he and his men eventually find that plans are in operation to get photographs of the Panama Canal power stations out of the country. In order to avoid detection, these photographs have been separated into four, which when superimposed one on the other form a complete plan.

The chief plotter on the side of the foreign spies is actually the interpreter working right in Major Waring's office, and it is not until he makes a slip that his activities are questioned. Quick work on the part of the deciphering department results in the foreign spy ring being broken and the photographs regained before they leave the country.

Big Town Czar (*General Films*)

Cambridge Theatre. **3 p.m.**

Cast: Barton MacLane, Tom Brown, Eve Arden, Ed Sullivan, Jack La Rue, Frank Jenks, Walter Woolf King, Oscar O'Shea, Esther Dale, Horace MacMahon, Jerry Marlowe, Gordon Jones. **Director:** Arthur Lubin.

Ed Sullivan, America's most famous newspaper columnist, was responsible for the story of the dramatic new Universal picture, "Big Town Czar," in which he appears as himself. Barton MacLane has the title-rôle in the film, which tells a vividly realistic story of a gangster chief who scales the heights of lawlessness.

How the underworld czar's notorious career affects the lives of countless others is depicted in dramatic fashion under the directorial aegis of Arthur Lubin. The highlight of the film is the conflict between two brothers who become partners in crime and targets for rival mobsters.

Secret Journey (*Anglo-American*)

Cambridge Theatre. **8.45 p.m.**

Cast: Basil Radford, Silvia St. Claire, Thorley Walters, Peter Gawthorne, George Hayes, Joss Ambler, Tom Helmore. **Director:** John Baxter.

"Secret Journey"—a thrilling spy drama, in which a British secret agent and his sister are drawn into a battle of wits for the recovery of a very valuable State secret.

England, France and Germany are all involved in an exceptional story, which contains a fast-moving, gripping drama of love, intrigue and romance.

NEW PRODUCT ANALYSED

DRAMA

Let Us Live
Jamaica Inn
The Missing People
Panama Patrol
Big Town Czar
Secret Journey
Whispering Enemies

COMEDY DRAMA

Lucky Night

COMEDY

The Family Next Door

M-G-M Production Activities

"MR. CHIPS" WORLD PREMIERE

PRODUCTION is humming at the Metro-Goldwyn-Mayer studios, with five pictures before the cameras and eight films being edited.

Pictures in production include "Gone With the Wind," a Selznick International production, which Metro-Goldwyn-Mayer will release; "On Borrowed Time"; "The Hardys Get Spring Fever"; "Dark Dame," and "6,000 Enemies."

Clark Gable, Vivien Leigh, Leslie Howard and Olivia de Havilland have the starring rôles in "Gone With the Wind," which Victor Fleming is directing, with David O. Selznick as producer. The film is being made in Technicolor.

"On Borrowed Time" has Lionel Barrymore and Sir Cedric Hardwicke in the principal rôles, with a supporting cast including Bobs Watson, Beulah Bondi, Una Merkel, Charles Waldron, and Ian Wolfe. Harold S. Bucquet is the director, with Sidney Franklin as producer.

"The Hardys Get Spring Fever" is the seventh of the Hardy family pictures, with Lewis Stone, Mickey Rooney, Cecilia Parker and Fay Holden again playing the family. W. S. Van Dyke II is directing.

Ann Sothern and Robert Young have the principal rôles in "Dark Dame," with Ruth Hussey, Ian Hunter and Cliff Edwards in the supporting cast. Edwin L. Marin is the director and J. Walter Ruben the producer.

"6,000 Enemies" has a cast including Walter Pidgeon, Rita Johnson, Nat Pendleton, Grant Mitchell, Harold Huber, John Arledge, and J. M. Kerrigan. George Seitz is director and Lucien Hubbard the producer.

"Mr. Chips" Edited

"Good-bye, Mr. Chips," which has just been edited, will have its world première on May 15 concurrently at the Astor, New York, and the Four Star, Los Angeles. Robert Donat is starred, with Greer Garson as the feminine lead. The supporting cast includes Terry Kilburn, John Mills, Paul Von Hernried, Judith Furse, Lyn Harding, Milton Rosmer, Frederick Leister, and many others. Sam Wood directed, with Victor Saville as producer.

Other pictures which are now being edited are "The Wizard of Oz," a Technicolor production, with Victor Fleming as director, Mervyn Le Roy as producer, and a cast including Frank Morgan, Judy Garland, Buddy Ebsen, Ray Bolger, Bert Lahr, Margaret Hamilton, Pat Walsh, and Billie Burke; "It's a Wonderful World," co-starring Claudette Colbert and James Stewart; "Tell No Tales," with Melvyn Douglas and Louise Platt playing the principal parts; "Bridal Suite," with Annabella and Robert Young heading the cast, and "Tarzan in Exile" (tentative title), with Johnny Weissmuller and Maureen O'Sullivan.

Castlerosse Story Acquired

Among story rights recently acquired is "I Had a Comrade," an unpublished work by Lord Castlerosse and "Western Union," an original, based on the history of the Western Union Company.

Two New Titles

"Bridal Suite" has been selected as final title for the Metro-Goldwyn-Mayer production, formerly known as "Maiden Voyage." Annabella and Robert Young have the leading rôles in this new film, which William Thiele directed.

"Tell No Tales" is the final title of the picture formerly called "One Hundred to One." Melvyn Douglas and Louise Platt have the principal rôles under the direction of Leslie Fenton.

Benny Bartlett, Ruth Donnelly and Hugh Herbert in a scene from THE FAMILY NEXT DOOR which General Films will Trade show on Tuesday, May 16 at the Cambridge Theatre at 3 p.m.

What's On at Blackpool

C.E.A. CONFERENCE PLANS COMPLETED

Banquet at Winter Gardens on Thursday

CLUB ROOM FOR LADIES

ARRANGEMENTS for the C.E.A. Summer Conference which have been in preparation for some time are now sufficiently advanced for a draft programme to be published. The venue, as already announced, is Blackpool and the opening date is Monday, June 26, although the Trade Exhibition, which will be held at the newly built Casino, will be open for a preview by technicians and projectionists on the Sunday.

The general plan of the Conference is much as usual, with one rather important readjustment; that is, the Conference Banquet, at the Winter Gardens, will take place, for the first time, on Thursday.

SUNDAY, JUNE 25.

2.30 p.m.—Preview of Trade Exhibition. Tea for projectionists and other visitors provided by the Exhibition firms. (Admission by special ticket obtainable from C.E.A. branch secretaries.)

MONDAY, JUNE 26.

Golf Tournament.
10 a.m.-6 p.m.—Trade Exhibition.
8.45 p.m.—Civic Reception by the Mayor of Blackpool at the Winter Gardens.

TUESDAY, JUNE 27.

10 a.m.-9 p.m.—Trade Exhibition.
3 p.m.—Trade Exhibition—official visit by the Mayor of Blackpool and officers of the C.E.A.
Evening.—Trade Show and Reception by Associated British Picture Corporation, Ltd.

WEDNESDAY, JUNE 28.

10 a.m.-9 p.m.—Trade Exhibition.
11 a.m.—Papers. Conference Hall (adjoining Exhibition).
1.15 p.m.—Luncheon at the Casino, organised by the host branches (Northern branch, Manchester and District branch, and West Lancs. branch).
3 p.m.—Official Photograph.
3.30 p.m.—Papers. Conference Hall.
Evening.—Branch Secretaries' Conference. Trade Show and Reception by General Film Distributors, Ltd.

THURSDAY, JUNE 29.

10 a.m.-6 p.m.—Trade Exhibition.
11 a.m.—Papers. Conference Hall.
Afternoon.—Free.
7.30 p.m.—Conference Banquet, Winter Gardens.

FRIDAY, JUNE 30.

Day Trip, including visit to Southport, where the party will be the guests of the Mayor for tea.

LADIES' CLUB ROOM.—The firms holding stalls at the Trade Exhibition are providing free of charge a Ladies' Club Room adjoining the Conference Room and Exhibition, in which cocktails and other refreshments will be provided, free of charge, during the hours the Exhibition is open. It is proposed to arrange interesting events, such as mannequin parades, etc., each day.

—AND WHERE TO MEET— THE "KINE."

☛ Stand No. 8

The stand of the KINE. and the IDEAL KINEMA will be, as always, one of the most popular meeting places for the Conference delegates and all Trade visitors to the Exhibition, and other old friends, to whom a cordial invitation is extended by S. G. Rayment, the editor, who will be at Blackpool with R. Southworth, advertisement manager of the IDEAL KINEMA.

Ivan Scott, the young producer of the new POINT OF VIEW series of British short films which are to be Trade shown shortly by Spectator Films. POINT OF VIEW, which is issued monthly, deals with urgent and topical questions of the day.

New Taxes a "Knock Out" Blow to Small Halls

SAYS COUN. MEARS

SPEECHES AT BOURNEMOUTH LUNCH GIVEN IN HIS HONOUR

THE congratulations of his home town, fellow councillors and council officials and his Trade colleagues upon his election to the Vice-presidency of the C.E.A. were tendered to Councillor Harry Mears by the Mayor of Bournemouth at a complimentary luncheon held last week.

In the course of the speeches the hope was expressed that next year's Conference would take place in Bournemouth. Mr. Mears referred at length to the new burdens imposed by the Budget on the exhibitor, who, unlike the tobacco manufacturers, was not in a position to pass it on to the public.

Ald. G. W. A. Wright, chairman of the Hants and Isle of Wight branch of the C.E.A., presided, supported by H. H. C. Mitchener, secretary, and Elliott Turnbull, general manager, Regent Theatre, Bournemouth, secretary of the Bournemouth Sub-section.

The Mayor (Ald. I. W. Dickenson) said he would have felt he would have been neglecting his duty had he not come to compliment Coun. Mears on behalf of the town as a whole and his fellow members of the Town Council. He had known Mr. Mears for a long time and particularly for his work on the Council. To attain such a position as that obtained by Coun. Mears, he added, was something of which to be proud, and they could esteem it an honour and a definite sign of confidence.

In proposing the toast of the Guest of Honour, Ald. Wright said their new vice-president had been an exhibitor for just over 30 years. He was president of the Bournemouth and District Entertainments' Association, and his numerous other offices included chairman of the Portsmouth C.E.A., chairman of the Bournemouth Section, vice-chairman Hants and Isle of Wight branch, member of the Northern and Sussex branches, delegate to the General Council of the C.E.A. since 1934, member of the Legislation, Films Census, Overbuilding and Television Committees, and one of the founders of the Birmingham branch, while he had been member of the Bournemouth Borough Council since 1937. Mr. Mears, he added, had the picturesque personality of a film star but the heart of a lion.

A Forceful Personality

Sir Charles Cartwright seconded and said Coun. Mears had certainly made a visible impression in the Town Council, and had brought to that body a lively sense of tenacity in the performance of his duties. He was very clear-sighted, and although he had the courage of his convictions and pushed them to the utmost degree, they knew he was only influenced by one aim, and that was for the best for the town in which they lived.

Coun. Mears, who was given a great ovation, referred feelingly to their reception. What little he had been able to do for Bournemouth, he said, was the outcome of his gratitude to the town which had given him back his health. He had tried through the C.E.A. to work for the betterment of the conditions in the Industry with which he had been associated for 31 years, and which in these days there were so many elements working against them. He had always been a champion of individualism. Great Britain was built up on individual enterprise, upon the pioneers of the great industries of to-day, foremost among which was that with which he was connected.

The New Taxes

Regarding the latest burden on the Industry, Coun. Mears said he was unable to ascertain whether the Chancellor of the Exchequer wished to impose the new excise tax upon the renter and producer. If that were so he could assure Sir John Simon that he would not achieve his object. It had already been ascertained that if the tax was finally imposed as at present proposed it was the renters' intention to pass it on to the exhibitor. The tax was entirely different from that levied on tobacco and cigarettes. In that case it would be passed on to the public, and it was quite possible even the manufacturers would make a small profit.

The exhibitor, however, was not in a position to pass the tax on to the public, for the present tendency was towards a reduction of prices of admission.

Members would be well aware that when there was a tax on sixpenny seats this was borne by the exhibitors. The renter would have difficulties, in his opinion, in passing the tax on to the larger combines who had power to resist any increase in their rentals, but the independent smaller exhibitor who at present is just managing to keep open his doors for the entertainment of the public would be put definitely out of business.

"I am not an alarmist," proceeded Coun. Mears, "but I do look upon this matter very seriously and hope that some way will be found to abolish this new imposition on an already overburdened industry."

In conclusion, Mr. Mears said: "I shall fearlessly do my job. I shall do as my conscience dictates, and shall do my best to uphold the principles of this association of which I am very proud to be your vice-president."

In the course of a warm tribute paid by Coun. A. Langton to the chairman, Ald. Wright, he said that it was not generally recognised that the kinematograph and other entertainments were playing a great part in maintaining the morale of the country in these days and were doing more to keep Great Britain on an even keel than half the politicians.

F. C. Self, late manager of the Odeon, Bournemouth, was among the guests, and received hearty congratulations upon his new appointment from his old colleagues.

HOW CONSCRIPTION WILL AFFECT PROJECTIONISTS

One in Every Three to be Called Up

A VERY high proportion of the male employees of the kinemas will be affected by the Government's conscription proposals, according to T. O'Brien, General Secretary of the N.A.T.K.E., who estimates that between 8,000 and 10,000 men, mostly projectionists, will be called up.

Mr. O'Brien disclosed that so seriously did the Industry regard the situation that both the C.E.A. and the union were in consultation on the matter and had asked the Home Office to receive a deputation.

Addressing a meeting of theatre and kinema workers in Glasgow, Mr. O'Brien declared that the effect of conscription on the entertainment Industry would practically paralyse the working of projection-boxes throughout Great Britain. One in every three projectionists, he figured, was affected.

This, coupled with the needs of national voluntary service, would tend seriously to impose harsh and onerous working conditions on the remainder of the employees.

His union would resist such effect with the utmost rigour.

His association had applied to the Government to classify projectionists over 30 years as a reserved occupation.

Unless this was done the cumulative effect of the Government's conscription proposals would mean in all possibility a drastic limitation of entertainment facilities for the general public, with resultant disorganisation of the social life of the community.

FOR HE'S A JOLLY GOOD FELLOW

Big Welcome for V.-P. at Portsmouth

Portsmouth branch gave an ovation to their Chairman (Coun. H. P. E. Mears) on May 3, when he presided at the first branch meeting held since his election as vice-president of the C.E.A., and warm tributes were paid to the sporting behaviour of J. R. Dovener, the unsuccessful candidate.

Coun. MEARS thanked the members for the support they had given him.

The Vice-chairman (CHARLES CLARKE) moved that the hearty congratulations of the branch to Coun. Mears be recorded upon the minutes. F. B. B. BLAKE seconded.

Coun. F. J. SPICKERNELL said that their chairman had helped to make kinema history by the tie in the first ballot. They had every confidence in Coun. Mears, and he hoped that in his year of office the annual conference of the C.E.A. would come to Portsmouth.

Coun. MEARS replied that he was thinking both of Portsmouth and Bournemouth, but that matter rested with the Conference Committee. He could not wish to have found a better opponent in the contest for the vice-presidency than Mr. Dovener.

L.C.C. LESS RIGID ON SEAT PRICE RULE

NOT TO INSIST ON FULL DEMANDS AT 17 HALLS

THE L.C.C. is not to demand the full compliance with the seat price rule at seventeen kinemas where the seats are all one price; all one price at a particular period; or all one price at each level, according to the half-yearly report of the committee submitted at the full Council on Tuesday.

In view of the recent reissue of certain films which, although given the "A" certificate at a time when there was no "H" or "Horrific category," were regarded as "horrific," the Entertainments Committee of the L.C.C. has decided to place such films in category "H (London)." The films in question are:—

"The Vampire," "The Vampire Bat," "The Ghoul," "Frankenstein," "Dr. Jekyll and Mr. Hyde," "Murders in the Rue Morgue," "King Kong," "The Mystery of the Wax Museum," "King Klunk," "The Invisible Man," "The Tell-Tale Heart," "The Son of Kong," "The Medium," "The Ninth Guest," "The House of Doom," "The Night on the Lonely Mountain," "Mark of the Vampire," "Werewolf of London," "Bride of Frankenstein," "The Raven," "The Hands of Orlac," "Dracula's Daughter," "The Walking Dead," "The Devil Doll," "The Man Who Changed His Mind," "Dracula."

The committee has given conditional consent to the exhibition in London of "Marriage Forbidden."

Approved Film Societies may now show the following scientific films: "The Earthworm" (Part 2), "The Frog" (Part 1), "The Hydra," "Echinus or Sea Urchin" (two parts) and "Astacus." Applications for the presentation of these films for educational purposes by other persons will also be considered.

The showing of "Club de Femmes" is prohibited and the committee refused to reconsider its refusal to view a "cut" version of the film "La Garçonne."

The exhibition of "Extase" has been agreed to at one hall and refused in respect of two other kinemas.

London's Kinemas

A tabulated statement revealed that the committee has granted 374 kinematograph licences in respect of 292 kinemas, 24 municipal buildings, eight concert halls, club rooms, etc., two for dancing halls, the same number in respect of hotels, and one with regard to a swimming bath.

In addition to the kinematograph licences 152 music and dancing licences and 146 music licences were granted in respect of kinemas. There were also 15 stage licences for kinemas.

Applications for licences were refused in respect of two premises; one on account of the failure of the licensee to complete the arrangements of the building to the satisfaction of the committee and the other for continued failing to render returns in respect of Sunday openings.

County Councils' Conferences

Reference was made to the conferences that have been held by the licensing committees of the London County Council and adjoining county bodies, to discuss matters affecting the licensing and management of kinemas, and it was reported that the questions dealt with are still engaging the attention of the committee and that they will form the subject of a subsequent report.

It is mentioned that the Berkshire County Council declined the invitation to be represented at the conferences which were attended by representatives of the L.C.C., County Councils of Bucks, Essex, Herts, Kent, Middlesex, Oxford and Surrey, and the County Boroughs of Canterbury, Croydon, East Ham, Southend and West Ham.

AMBITIOUS PLANS FOR MARGATE SITE

Entertainment Centre to Include Kinema

Margate Town Council, at their May meeting considered the recommendation of a Committee for the development of the Sands Station site. It was reported that an ambitious entertainments scheme is contemplated, to include a kinema, ice-rink, menagerie, aquarium, billiards and other sports facilities, and a catering hall to seat 2,000.

Tenders are to be invited for the site, and must be received by August 30.

The site has been occupied for some time by the Margate Catering Co., Ltd., who recently received six months' notice to leave.

SPEAKMAN'S TENTH ACQUISITION

Cosy, Liverpool, Bought

Bateman Enterprises, Ltd., a new company of which W. J. Speakman is managing director, has taken over on lease from Cosy Picture House (Liverpool), Ltd., of the Cosy, Boaler Street, Liverpool. The new company is a subsidiary of Hippodrome (Ellesmere Port), Ltd., the directors being W. J. Speakman, T. H. Bate (chairman), T. C. Bate and Mrs. N. Bate.

Seating accommodation is provided for 630 persons. The Cosy is the tenth theatre with which Mr. Speakman, who is chairman of the North Western Branch C.E.A., is associated.

"LUCKY NIGHT"

Myrna Loy and Robert Taylor have been teamed for rollicking fun-making in LUCKY NIGHT, which M-G-M is Trade showing to-morrow (Friday) night at 6.30 p.m. at the Cambridge Theatre. Miss Loy is well cast as the girl who runs out on her fourth engagement rather than marry a man she does not love but falls heavily for Bob Taylor, a happy-go-lucky playboy, during one hectic and hilarious night out

MAKE WAY FOR SIR HUMPHREY PENGALLAN' LAUGHTON'S GREATEST CREATION IN DAPHNE DU MAURIER'S SENSATIONAL NOVEL OF WHICH OVER A MILLION COPIES HAVE BEEN SOLD . . . UNPARALLELED LOVE ROMANCE . . . TUMULTUOUS, FLAMING ADVENTURE . . . ABSORBING ROMANTIC INTEREST . . . A THROBBING DRAMA WITH COLOURFUL CHARACTERS . . . THEIR LIVES AND LOVES . . . THEIR HOPES AND DREAMS . . . A STORY WITH THE LUSTY FORCE OF AN ATLANTIC GALE . . . DEPICTING THE WILD DAYS WHEN THE LAW REACHED NO FURTHER THAN A MUSKET SHOT . . . WRECKERS LED BY A MAD GENIUS IN CORNWALL'S LAWLESS DAYS . . . THE MOST ELABORATE, EXPENSIVE AND IMPORTANT PICTURE YET MADE IN BRITAIN . . . IT HAS THE EPIC SWEEP OF THE MASTER ALFRED HITCHCOCK AND IS PRODUCED BY THE MOST FAMOUS OF INTERNATIONAL PRODUCERS ERICH POMMER

MAYFLOWER PICTURES

CHARLES LAUGHTON

"JAMAICA INN"

PRESTON POLICE PUTS IT'S TRUST IN C.E.A.

Film Reports to Decide Suitability for Local Screening

W. LANCS DEBATE CONFERENCE COSTS

The police authorities at Preston have agreed to accept a copy of the C.E.A.'s report on films as an alternative to viewing pictures of which doubts were entertained as to their suitability for local exhibition.

This decision was welcomed at the last meeting of the West Lancs branch at Preston where the major part of the business was taken up with conference arrangements.

It was decided that a contribution not to exceed £50 be made to the hospitality fund being sponsored jointly by the Northern, North-Western and West Lancs branches.

J. SIMPSON (Ulverston) presided over a sparsely attended meeting, which, he said, was more a matter of form than anything, but at a recent meeting with various officers of the Northern branch, which is providing the president this year, the arrangements for the Blackpool conference were discussed and the branch had been asked whether members would be prepared to act as stewards and also if the branch would contribute a sum of money towards those expenses usually incurred by the host branch.

HARRY HARGREAVES (secretary) said that the last conference at Blackpool cost the branch £40.

Contribution Opposed

Mr. Hargreaves, who presented the apologies for non-attendance of Jas. Atroy (Lancaster), said he had been asked to say that Mr. Atroy was definitely opposed to the principle of the branch having to make this cash contribution. He was of opinion that whoever was running the conference ought to provide the lunch themselves.

Against this it was pointed out that a branch of the size of the West Lancs was never likely to be entrusted with the whole of the arrangements for the conference.

The CHAIRMAN remarked that the branch was perhaps unfortunate in having a resort of Blackpool's popularity within the area. This would be the third time in ten years that the conference had come to Blackpool.

WILL ONDA (Preston) thought they should take the other view and consider themselves fortunate that it was to be held so near. Delegates from places as far distant as Cardiff or Scotland would probably be £15 out of pocket for their visit to the conference.

It was mentioned that the North-Western contribution would probably be £100.

J. EVELS (Preston) took the view that £50, the sum suggested, was excessive for the branch.

The discussion continued, and after it had been remarked that a £50 contribution would turn last year's surplus of £36 into a deficit and members had expressed the view that the branch's offering ought not to be a mean one,

A. H. YORKE (Preston) proposed that it be of a sum not to exceed £50. H. WHITEHEAD seconded, and the motion was carried.

WILL ONDA proposed that the four officers—J. Simpson (chairman), A. Wiles (vice-chairman), H. Hargreaves (secretary) and H. Whitehead (auditor) be appointed, with J. Dobson, J. Eccles and F. Fennell (Blackpool), as the local committee.

The CHAIRMAN pointed out that the greatest responsibility likely to devolve upon the committee was the question of stewardship. It was considered that the great snag at past conferences had been the fact that visitors coming from a considerable distance had had no one to welcome them and direct them as to their accommodation, etc.

Welcome to Technicians

The CHAIRMAN also urged upon members to make application for tickets for their staffs, who would be made most welcome on the Sunday by the sponsors of the exhibition. Every member would find something interesting and instructive there, and he could assure them also of a really enjoyable day in the bargain.

J. ECCLES raised the question of the possibility of making application to the licensing authorities to have Good Friday and Christmas Day opening included upon the regular licence. This had been done at Blackburn and elsewhere and had its obvious advantages.

After some discussion had taken place upon it, it was decided that the matter be not at present pursued.

Pamphlets relating to Civil Defence provisions were circulated amongst the members present.

Ann Shirley in "BOY SLAVES", RKO-Radio reviewed in this issue

NON-FLAM SHOWS IN NORTH WALES

Town Council Considers C.E.A. Letter

AT the Stage Plays Committee of the Caernarvonshire County Council, consideration was given to a letter from the North Western C.E.A. stating that North Wales exhibitors had been discussing the question of the competition of "non-flam" film shows in premises other than kinemas. Licensing authorities in North Wales were asked to give the matter their consideration when dealing with applications for licences.

Objection was also raised to local councils allowing their halls to be let in opposition to local exhibitors for the showing of advertising films, etc., which resulted in a very serious loss to kinema proprietors.

It was decided to leave the communication on the table.

The architect (Mr. Pierce) presented a report on the Oxford Cinema, Penmaenmawr.

Mr. Hewitt (Llandudno) pointed out that improvements had been carried out to the building within the last three or four years. There were several halls owned by municipalities and other authorities in Caernarvonshire needing more attention than this hall.

The licence was renewed and a subcommittee will visit the hall.

The Screen in National Emergency

DIRECT APPLICATION TO BRANCHES FOR SPACE

THE policy to be adopted by branches of the C.E.A. in regard to the use of the screen by authorities in the case of a national emergency occupied a deal of time at the last meeting of the Northern Branch. It was decided that all such requests for screen space should be made in the first instance to the local branch.

The subject of the classes for young operators was also discussed and attention was directed to the falling attendances. Exhibitors, and particularly the circuits, were invited to give facilities for the increased attendance of their employees.

The meeting was held at Newcastle-on-Tyne on Tuesday in last week, when W. S. Gibson presided over a good attendance.

The SECRETARY (Alfred Smith) reported that every member had been sent a circular letter by the General Secretary dealing with the question of emergency requests for screen announcements, and outlining the procedure to be adopted in such events arising.

The secretary also reported having received a request from the secretary of the local National Service Committee for the co-operation of exhibitors in connection with the showing of the film entitled "The Warning."

Mr. Smith stated that he had advised personal contact with the exhibitors concerned as being the most satisfactory way of dealing with the request.

Direct Contact Urged

E. J. HINGE stated that this Association had already informed the Government departments of the preparedness of the members to give all the support they could.

He submitted that there would be no harm done if the secretary notified the writer of the letter sent direct to exhibitors that this Association was already pledged to co-operate in every possible way with the Government, and for the purpose of regulating the manner in which such requests were made that instead of approaching exhibitors direct he should first submit all requests to the branch secretary.

This was agreed.

Western Electric Agreement

Following a report by W. CARR on the current result of negotiations with Western Electric, a member asked whether anything was being done about a reduction in charges for sets other than Western Electric.

W. Carr stated for the benefit of members with other sets that at the moment the appropriate Committee was only dealing with Western Electric, but as soon as these negotiations were completed the other sets would receive the same attention.

A report was given by W. Carr on the progress made by the Television Committee.

Coun. F. J. Spickernell

Renters Asked to Pay Viewing Fee at Portsmouth

TO CO-OPERATE IN KEEPING ALIVE WATCH COMMITTEES CONCESSION

THE proportionate allocation of the charge imposed by the Portsmouth Corporation for viewing films submitted for local regrading was discussed at the last meeting of the Portsmouth C.E.A. who decided to ask the renter of the film concerned to permit the deduction of the £1 fee charged to the exhibitor making the application.

A.R.P. arrangements were discussed in camera: it was disclosed that a Co-ordination Department had been set up by headquarters to work with the Home Office.

Mention was made as to the best method of keeping alive the concession from the Corporation, under which the Watch Committee have agreed to pass "A" films, which, in their view, are suitable for exhibition to children unaccompanied by adults.

The SECRETARY (A. Daniels) stated that he had written to the circuits and had explained that since a fee of £1 for viewing was instituted applications had fallen off. He also expressed the feeling of the branch that as the fee paid by one exhibitor for the first viewing of a film benefited all others with subsequent runs it should be borne amongst them, but at the same time he pointed out that as the circuits predominated with first-run pictures the majority of applications should arise from them and it was felt that the concession which had been obtained should not be allowed to lapse through justifiable applications not being submitted.

Oscar Deutsch replied that his circuit would be prepared to pay the fee for Odeon bookings provided the other circuits did likewise, and A. S. Moss, of A.B.C., also wrote saying that it was very desirable that this concession should be retained.

It was decided that G.B. would undoubtedly fall in line with any arrangement made.

E. W[illegible]NISTER remarked that the main difficulty was in deciding for which pictures they should apply.

Matter for the Circuits

Mr. [illegible]KE thought that at the Trade show the circuits could agree amongst themselves which were the most suitable films to submit to the Watch Committee.

Co[illegible]PICKERNELL suggested that the branches pay the fee. He did not think it would be right that the first-run hall should pay the whole of the fee and about a dozen others the benefit.

[illegible]IRMAN (Coun. H. P. E. Mears) pointed out, however, that the branch funds belonged to the whole of the members and not only to the Portsmouth exhibitors. They had also to consider the possibility of their funds being seriously depleted by frivolous applications.

Mr. CLARKE said that his suggestion with regard to the fee was that it should be split between the first three runs.

Mr. GLENISTER said that the first-run hall could pay 10s. and the others in proportion. The full fee could be sent with the application and those applying could be reimbursed the other half of the fee through the branch.

The SECRETARY suggested, however, that it would be a very complicated business trying to collect proportions of fees from various exhibitors through the branch.

S. H. PARSONS mentioned that it was the practice for Birmingham exhibitors, after viewing a film, to give in their Trade cards stating whether or not they considered the film suitable for Sunday exhibition. He suggested that something of a similar nature might be adopted at Portsmouth.

Mr. BLAKE said that the majority of first-run people went to the Trade shows, and it was in their own discretion as to which films they should recommend as suitable for the conversion of the "A" certificate into a "U."

The CHAIRMAN suggested that they might be able to arrange that whoever obtained the "U" certificate should be repaid by the renter. The renters would actually benefit far more than the exhibitors. He thought they might approach the renters on the matter.

A.R.P. Consideration

Following the discussion of A.R.P. matters in committee the CHAIRMAN announced that in view of the many applications likely to be made to the kinemas for various purposes a co-ordination department had now been set up between C.E.A. headquarters and the War Office, so as to ensure that whatever requests were made for co-operation should be made officially through the C.E.A., and not individually to the members. He thought this would save their members considerable embarrassment as all applications would have to receive the approval of the Co-ordinating Committee.

Annual Outing

It was decided to suggest that June 20 would be a suitable date for the annual summer outing of the Portsmouth and Sussex exhibitors this summer which was proposed to take place at the Beach Hotel, Littlehampton. Mr. Blake was left to select the cricket team for the annual match between the two branches.

Capt. J. SMITHSON stated that the committee were not yet ready with their recommendations as to undertaking the publication of guide cards in connection with the local kinemas, but would be reporting to the next meeting.

Conference Exhibition

R. V. CROW (organising secretary of the Trade Exhibition) wrote drawing attention to the arrangements for a pre-view at the Casino, Blackpool, on Sunday, June 25, for projectionists, technicians, kinema managers and other interested employees.

The SECRETARY (A. Daniels) explained that it was the practice for branches to run excursions from the surrounding areas, but Blackpool was a long way from Portsmouth.

The W.E. Agreement

A circular dealing with the reduced scale of Western Electric charges was received from the General Secretary (W. R. Fuller).

"Your General Council," the letter stated, "now withdraws its recommendations not to sign a renewal contract with Western Electric and instead recommends that such contracts be signed in view of the satisfactory settlement of the service charges." With regard to Mirrophonic modernisation, it was added that the Western Electric Company were willing to quote terms and to extend the payments over periods of three, five or seven years."

Poster Ban in Birmingham

BENEFICIAL RESULTS

WHILE the scheme of the Birmingham and Midland Branch of the C.E.A. to eliminate poster advertising has been generally accepted and has proved successful, one or two exhibitors in Birmingham are not adhering to it.

At the last meeting of the branch, over which H. FERRIER CORNFORTH presided, it was reported that one or two exhibitors were not strictly complying with the resolution under which all posters other than quad crowns or quad crown boards were to be eliminated. The meeting urged them to comply loyally with the resolution, it being pointed out that the scheme which came into operation on March 25 last had met with an excellent response and was proving of considerable benefit to all exhibitors in the city.

Bill Passes

It was announced that some exhibitors were giving two free passes in respect of each bill exhibited. Members were reminded of a resolution passed by the branch in January of last year under which it was decided that only one free pass for one person per week should be issued.

National Service

The SECRETARY read a letter from Col. P. Docker (Public Relations Officer for Birmingham and the County of Warwick) requesting permission for the exhibition of a short appeal film. This was granted, subject to the discretion of individual managements.

Mr. MUGGLETON also reported the latest position concerning the agreement with the N.A.T.K.E. at Coventry.

Free Film Shows

It was stated that the Stirchley Co-operative Society was giving a free kinema show, and the secretary was instructed to make inquiries concerning the conditions under which it was being held.

H. B. LANE (chairman of the Sunday Films Committee) reported that the committee had met that afternoon. Three films on which reports were received were considered as unsuitable for Sunday programmes.

The question of A.R.P. was discussed, and eventually it was decided to appoint a committee to act should the occasion arise. This will consist of the Chairman, and S. W. Clift, C. S. Joseph and A. G. May, while the Secretary (B. G. Muggleton) will act as convenor.

D

CHARLES

LAUGHTON

With

LESLIE BANKS · EMLYN WILLIAMS
WYLIE WATSON · MARIE NEY
ROBERT NEWTON
and introducing
MAUREEN O'HARA
MORLAND GRAHAM · STEPHEN HAGGARD · MERVYN JOHNS
EDWIN GREENWOOD

WORLD PREMIÈRE

REGAL MARBLE ARCH

COMMENCING

FRIDAY, MAY 12th

A **POMMER-LAUGHTON** *Production*
Adapted from the Novel by **DAPHNE du MAURIER**

Directed by

ALFRED HITCHCOCK

Produced by

ERICH POMMER

ASSOCIATED BRITISH
PICTURE CORPORATION LTD.

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Following a report by W. CARR on the current result of negotiations with Western Electric, a member asked whether anything was being done about a reduction in charges for sets other than Western Electric.

W. Carr stated for the benefit of members with other sets that at the moment the appropriate Committee was only dealing with Western Electric, but as soon as these negotiations were completed the other sets would receive the same attention.

A report was given by W. Carr on the progress made by the Television Committee.

Coun. F. J. Spickernell

Renters Asked to Pay Viewing Fee at Portsmouth

TO CO-OPERATE IN KEEPING ALIVE WATCH COMMITTEES CONCESSION

THE proportionate allocation of the charge imposed by the Portsmouth Corporation for viewing films submitted for local regrading was discussed at the last meeting of the Portsmouth C.E.A. who decided to ask the renter of the film concerned to permit the deduction of the £1 fee charged to the exhibitor making the application.

A.R.P. arrangements were discussed in camera: It was disclosed that a Co-ordination Department had been set up by headquarters to work with the Home Office.

Mention was made as to the best method of keeping alive the concession from the Corporation, under which the Watch Committee have agreed to pass "A" films, which, in their view, are suitable for exhibition to children unaccompanied by adults.

The SECRETARY (A. Daniels) stated that he had written to the circuits and had explained that since a fee of £1 for viewing was instituted applications had fallen off. He also expressed the feeling of the branch that as the fee paid by one exhibitor for the first viewing of a film benefited all others with subsequent runs it should be borne amongst them, but at the same time he pointed out that as the circuits predominated with first-run pictures the majority of applications should arise from them and it was felt that the concession which had been obtained should not be allowed to lapse through justifiable applications not being submitted.

Oscar Deutsch replied that his circuit would be prepared to pay the fee for Odeon bookings, provided the other circuits did likewise, and A. S. Moss, of A.B.C., also wrote stating that it was very desirable that this concession should be retained.

It was added that G.-B. would undoubtedly fall into line with any arrangement made.

E. V. GLENISTER remarked that the main difficulty was in deciding for which pictures they should apply.

Matter for the Circuits

Mr. CLARKE thought that at the Trade shows the circuits could agree amongst themselves which were the most suitable films to submit to the Watch Committee.

Coun. SPICKERNELL suggested that the branch might pay the fee. He did not think it was right that the first-run hall should pay the whole of the fee and about a dozen others get the benefit.

The CHAIRMAN (Coun. H. P. E. Mears) pointed out, however, that the branch funds belonged to the whole of the members and not merely to the Portsmouth exhibitors. They had also to consider the possibility of their funds being seriously depleted by frivolous applications.

Mr. CLARKE said that his suggestion with regard to the fee was that it should be split between the first three runs.

Mr. GLENISTER said that the first-run hall could pay 10s. and the others in proportion. The full fee could be sent with the application and those applying could be reimbursed the other half of the fee through the branch.

The SECRETARY suggested, however, that it would be a very complicated business trying to collect proportions of fees from various exhibitors through the branch.

S. H. PARSONS mentioned that it was the practice for Birmingham exhibitors, after viewing a film, to give in their Trade cards stating whether or not they considered the film suitable for Sunday exhibition. He suggested that something of a similar nature might be adopted at Portsmouth.

Mr. BLAKE said that the majority of first-run people went to the Trade shows, and it was in their own discretion as to which films they should recommend as suitable for the conversion of the "A" certificate into a "U."

The CHAIRMAN suggested that they might be able to arrange that whoever obtained the "U" certificate should be repaid by the renter. The renters would actually benefit far more than the exhibitors. He thought they might approach the renters on the matter.

A.R.P. Consideration

Following the discussion of A.R.P. matters in committee the CHAIRMAN announced that in view of the many applications likely to be made to the kinemas for various purposes a co-ordination department had now been set up between C.E.A. headquarters and the War Office, so as to ensure that whatever requests were made for co-operation should be made officially through the C.E.A., and not individually to the members. He thought this would save their members considerable embarrassment as all applications would have to receive the approval of the Co-ordinating Committee.

Annual Outing

It was decided to suggest that June 20 would be a suitable date for the annual summer outing of the Portsmouth and Sussex exhibitors this summer which was proposed to take place at the Beach Hotel, Littlehampton. Mr. Blake was left to select the cricket team for the annual match between the two branches.

Capt. J. SMITHSON stated that the committee were not yet ready with their recommendations as to undertaking the publication of guide cards in connection with the local kinemas, but would be reporting to the next meeting.

Conference Exhibition

R. V. CROW (organising secretary of the Trade Exhibition) wrote drawing attention to the arrangements for a pre-view at the Casino, Blackpool, on Sunday, June 25, for projectionists, technicians, kinema managers and other interested employees.

The SECRETARY (A. Daniels) explained that it was the practice for branches to run excursions from the surrounding areas, but Blackpool was a long way from Portsmouth.

The W.E. Agreement

A circular dealing with the reduced scale of Western Electric charges was received from the General Secretary (W. R. Fuller).

"Your General Council," the letter stated, "now withdraws its recommendations not to sign a renewal contract with Western Electric and instead recommends that such contracts be signed in view of the satisfactory settlement of the service charges." With regard to Mirrophonic modernisation, it was added that the Western Electric Company were willing to quote terms and to extend the payments over periods of three, five or seven years."

Poster Ban in Birmingham

BENEFICIAL RESULTS

WHILE the scheme of the Birmingham and Midland Branch of the C.E.A. to eliminate poster advertising has been generally accepted and has proved successful, one or two exhibitors in Birmingham are not adhering to it.

At the last meeting of the branch, over which H. FERRIER CORNFORTH presided, it was reported that one or two exhibitors were not strictly complying with the resolution under which all posters other than quad crowns or quad crown boards were to be eliminated. The meeting urged them to comply loyally with the resolution, it being pointed out that the scheme which came into operation on March 25 last had met with an excellent response and was proving of considerable benefit to all exhibitors in the city.

Bill Passes

It was announced that some exhibitors were giving two free passes in respect of each bill exhibited. Members were reminded of a resolution passed by the branch in January of last year under which it was decided that only one free pass for one person per week should be issued.

National Service

The SECRETARY read a letter from Col. P. Docker (Public Relations Officer for Birmingham and the County of Warwick) requesting permission for the exhibition of a short appeal film. This was granted, subject to the discretion of individual managements.

Mr. MUGGLETON also reported the latest position concerning the agreement with the N.A.T.K.E. at Coventry.

Free Film Shows

It was stated that the Stirchley Co-operative Society was giving a free kinema show, and the secretary was instructed to make inquiries concerning the conditions under which it was being held.

H. B. LANE (chairman of the Sunday Films Committee) reported that the committee had met that afternoon. Three films on which reports were received were considered as unsuitable for Sunday programmes.

The question of A.R.P. was discussed, and eventually it was decided to appoint a committee to act should the occasion arise. This will consist of the Chairman, and S. W. Clift, C. S. Joseph and A. G. May, while the Secretary (B. G. Muggleton) will act as convenor.

D

LABOUR STATES CASE AGAINST TAX

Three Organisations Meet Customs Official

A.C.T. WARNING ON INCREASED UNEMPLOYMENT

ON Monday the Chairman of the Board of Customs received G. H. Elvin and T. Dickinson (A.C.T.), George Woodcock (Trades Union Congress), and E. W. Bussey and T. Haxell (E.T.U.). The meeting lasted an hour and a half.

Mr. Elvin put forward the Union's case on the basis of the memorandum submitted at the Chancellor of the Exchequer's request prior to the meeting. Supplementary information and facts and figures were put forward to support the contentions in that document.

Although naturally no official decision was expressed to the deputation its members feel hopeful that something will be done, at least so far as certain of the more notable hardships resulting from the tax proposals are concerned.

The A.C.T. case refers to the fact that representatives of the producers and newsreel companies have already explained that the increased cost of production due to the new tax will seriously curtail their activities. The volume of production will almost certainly tend to decline and a number of independent companies fear they will be forced out of business.

Such a consequence would add to the already very heavy unemployment amongst technicians and other grades in the industry. At the present time approximately 80 per cent. of the 10,000 workers normally engaged in film studios are unemployed.

The tax would fall heavily on independent producers working to modest budgets and on the producers of documentary and other short films. In this latter type of film the items of film stock, printing and processing constitute the heaviest items in the total budget.

There is a provision for rebates on "waste" film, but would point out that all negative exposed on production has to be processed, whether used in the final copy or not. The rebate, therefore, is not so beneficial as might at first appear to be the case.

Producers having to face additional charges for stock will either (1) be unable to obtain the necessary additional finance and so will curtail production, or (2) will seek economies in other ways, and experience shows that such economies are often at the expense of the employees.

The Laboratories

With reference to the effect of the tax on film laboratories it must be noted that considerable employment has in the past been given to British subjects in the manufacture of duplicate negatives from the imported first print of a film.

The proposal to charge the same rate of duty on the first print as on the negative has led to the major companies stating that in future they will import a duplicate negative and not a positive as has been their practice in the past. Reduced work to film laboratories will consequently result.

One of the larger laboratories has informed us that in the year ended March 31, 1939, nearly 2,500,000 linear feet of film was used on duplicate negative work. It is estimated that the cessation of this work would result in about a fortnight's less work per annum, which it is not unlikely would be met by a reduction of staff.

One Final Point

The Films Act, 1938, made special provision for the showing in this country, without quota obligations, of foreign films for which there is a limited demand.

Organisations, such as film societies, work on a very limited budget and the extra burden involved by the proposed new tax might result in the cessation of their activities.

Mr. and Mrs. Oscar Deutsch, the Mayor and Mayoress of Blackpool, Mr. and Mrs. George Formby, Mr. and Mrs. Conrad Veidt, with Harry Weedon, the architect, and civic and circuit executives, gathered at the opening of the Odeon, Blackpool. At George Formby's feet is the Cup-tie football, autographed by the players, which was auctioned for the benefit of the local hospital

Odeon's Largest Opens at Blackpool

BRILLIANT SEND-OFF FOR 3,088 SEATER

ENTERTAINMENT history was written in a town of entertainment at the week-end with the opening of the Odeon Theatre at Blackpool, the largest Odeon Theatre in the country, with a seating capacity of 3,088, built at a cost of £130,000.

The new hall, occupying a central position near North Station, is not only a fine modern addition to Blackpool's new architectural features, but it gives the town a super-kinema that, in the words of Oscar Deutsch himself, is unexcelled throughout the British Isles.

The opening of the new hall was made the occasion of a ceremony that set the whole town talking. There was a long list of invited guests and the available space for the paying public was booked up in a couple of hours, whilst the place could have been filled twice over.

Famous film stars in George Formby and Conrad Veidt made personal appearances, the Band of the 1st Batt. the Royal Scots played selections. There was the first provincial screening of the latest Deanna Durbin film "Three Smart Girls Grow Up," and an exceptionally fine programme was rounded off by an Odeon scoop—

the newsreel showing the departure from London and Portsmouth that same afternoon of the King and Queen on their visit to Canada. The film was rushed to Blackpool by special plane.

The Mayor of Blackpool (Ald. W. R. Duckworth, M.P.), who performed the opening ceremony, said he was proud that during his year of office such a magnificent new place of entertainment had been given to Blackpool. Everybody, he said, had been astounded and enchanted by the new Odeon.

Mr. Deutsch, in returning thanks, paid tribute to the fine band of British workmen who had built the theatre and mentioned that every bit of material was British. The world's best films would be shown on the screen, with a preference for British films which, at the present time, could hold their own with any.

George Formby delighted the audience with a couple of his songs with ukelele.

Following the performance there was a reception, with dancing on the stage to the music of the Royal Scots Band.

At a lunch earlier in the day to members of the Blackpool Town Council and Corporation officials Mr. Deutsch referred to the way in which the letter "B" figured in the Odeon concern. Bolton, Barnsley, and Bradford had the largest kinemas in the Odeon circuit until Blackpool came along. And Birmingham was the centre from which they sprang.

The Mayor paid tribute to the Odeon enterprise and said the town was proud to know that Odeon Theatres had chosen Blackpool for their biggest kinema.

20th-Fox Chiefs Here For Convention

HERMAN WOBBER

W. J. HUTCHINSON

W. J. HUTCHINSON AND H. WOBBER

Movietone Anniversary

WALTER J. HUTCHINSON, director of Foreign Distribution of 20th Century-Fox, and Herman Wobber, general sales manager of the company in America, arrived in England on Sunday from Paris, where they have been present at the 20th Century-Fox European Convention, to attend the company's British Convention, which takes place next week-end.

The British Convention has been dedicated to Mr. Hutchinson, who this year completes 20 years' service with the company.

This is the first visit of Mr. Wobber to this country since he took over the position of 20th Century-Fox sales chief in the United States and Canada. He is representing Sidney R. Kent, president of 20th Century-Fox, who has been detained in America on business.

Next Friday a dinner will be held to commemorate the tenth anniversary of British Movietone News, the pioneer sound newsreel in this country. Hon. Esmond Harmsworth will preside. Truman H. Talley, producer of Movietone Inc., who is also attending the Convention, will be present.

The Convention will close with a dinner on Saturday night, at which Francis L. Harley, managing director in Great Britain, will preside.

Among the important guests will be Walter J. Hutchinson, in whose honour the dinner is being held, Herman Wobber, Truman Talley, Benjamin Miggins, Continental managing director, and Russell Muth, who is in charge of Movietone News in Europe. Branch managers and salesmen whom Mr. Harley has summoned to London to take part in the Convention will also attend.

Head office executives and branch managers have been invited to a private informal luncheon given by Mr. Hutchinson on Friday.

"Pygmalion's" Australian Gross

"Pygmalion," being distributed by 20th Century-Fox in Australia, will probably outgross "Cavalcade," Walter Hutchinson told a KINE. representative who interviewed him on his arrival. Eighteen weeks have already been played in Sydney and 17 weeks in Melbourne.

"The money received comes back to this country," Mr. Hutchinson said, "except for our distribution charges, which are the same as we charge ourselves for distribution with just a small percentage above. We are glad to have the prestige of presenting such a good British picture. I am expecting great things also of 'The Mikado.'"

Business and Currency

Foreign business, Mr. Hutchinson said, was, so far as volume was concerned, quite good. The snag came when marks and zlotys had to be translated into terms of dollars. Currency provided the great difficulty.

Scandinavia was the bright spot in Europe, Sweden taking more 20th Century-Fox product than hitherto.

A Tragedy for Newsreels

Mr. Hutchinson refused to comment on the Budget proposals, except to say that any Government activity which hindered the production of newsreels was doing a disservice to thousands of people all over the world. The Coronation film produced by British Movietone had, he computed, been screened to 300,000,000 people in the British Empire. It was still being shown in outlying countries, such as Northern Australia and parts of India. In some places, like Trinidad, the tax had been removed from the import of news films.

New Fox Product

Mr. Wobber gave his impressions of new product being made by 20th Fox in Hollywood. The Stanley-Livingstone film, he said, contained some very gripping sequences and he anticipated for it a big public both in America and in the British Empire. "Rose of Washington Square," "Second Fiddle" and "The Rains Came" were three further big pictures. Six films would be in Technicolor as against three last year.

These would include "Drums Along the Mohawk," Maeterlinck's "Blue Bird," "Lady Jane" and "Maryland."

Columbia Presents "Let Us Live"

CO-STARRING O'SULLIVAN, FONDA AND BELLAMY

ONE of the biggest pictures in Columbia's new programme—"Let Us Live"—is scheduled for screening to-day (Thursday), at 8.30 p.m., in the Cambridge Theatre.

Co-starring Henry Fonda, Maureen O'Sullivan and Ralph Bellamy at the top of a big cast, this film is a thrilling dramatisation of the near-tragedy resultant in the lives of a young couple as the outcome of a water-tight case of mistaken identity. Henry Fonda is said to outstrip all previous performances in the rôle of a cab-driver, whose life is ruined through the web of circumstantial evidence which implicates him in a murder which he did not commit.

The title of the film gives indication of the dramatic theme of the story—a gripping plea by two young people—an ordinary everyday couple, whose lives are wrecked by a fatal coincidence—to "Let Us Live!" Maureen O'Sullivan shines in the romance and the drama as Fonda's sweetheart, feverishly working to prove his innocence. It is a vital rôle, ideally suited to her and which, according to advance reports, she fills with outstanding competence. Ralph Bellamy has his biggest part, cast as a police officer, who tries to temper mercy with his official duty. The tenseness of the narrative is relieved by a strong romance and also a goodly supply of comedy in which the new boy star, Martin Spellman, is chiefly concerned.

"Let Us Live" is claimed as another feather in the cap for John Brahm, who since leaving England to take up his contract with Columbia, has made two unusual and successful films—"Penitentiary" and "Girls' School." Big supporting rôles are filled by Alan Baxter, Stanley Ridges, Henry Kolker, Peter Lynn, George Douglas and Philip Trent.

"Dog Doctors" and "Little Moths Big Flame" are the two shorts to be screened preceding the showing of "Let Us Live."

New Jack Holt Vehicle

Jack Holt's latest film, "Whispering Enemies," will be shown this (Thursday) afternoon at the Cambridge Theatre at 3 p.m.

An entirely novel theme, that of the tragic consequences of scandalmongering in a town, has been written into a slick screenplay by scenarists Gordon Rigby and Tom Kilpatrick, affording Jack Holt one of his most virile characterisations. How he smashes this rumour racket which has, in the first instance, ruined his own business, is told in fast action fashion, with humour and romance deftly interwoven.

Dolores Costello, as a business rival of Holt's, figures in the romantic scenes. Addison Richards and Pert Kelton are conspicuously cast in prominent support of the star. Lewis D. Collins, director of Jack Holt's recent pictures, directed "Whispering Enemies."

Two shorts, "A Ducking They Did Go" and "Bermuda Islands of Paradise," will be screened with "Whispering Enemies."

F. B. B. BLAKE'S GROUP DEAL

Empire, Havant, Acquired

The Empire Kinema, Havant, which was opened by Southern Entertainments, Ltd., in August, 1936, has been jointly purchased by the Apollo Kinematic Theatre (Southsea), Ltd., and the Carlton Cinema (Cosham), Ltd., whose registered office is at King's Terrace, Southsea.

Designed in modern style, the new Empire seats 800, and takes the place of an old kinema of the same name in North Street.

Mrs. O. R. Walker and C. Darby are the directors of Southern Entertainments, Ltd., whose interests in the Empire have now been acquired by the new company, the Empire Kinema (Havant), Ltd., of which the directors are F. B. B. Blake, Frank King and H. Furneaux.

The new proprietors take over control on June 24, and the booking for the hall will be done by Mr. Blake, who is the chairman and managing director.

The services of A. J. Boscott are being retained as manager.

The Empire will continue to be run under its present name, and in connection with the change of control extra land has been purchased for use as a car park.

N. Western C.E.A. Meeting on Friday

Members of the North Western C.E.A. are reminded that a general meeting will be held on Friday next, May 12, at the office of G. Dudley West (Liverpool), when a report will be submitted on the interview which the chairman and secretary had with the clerk to the Liverpool justices on (*a*) the question of firemen, and (*b*) slow-burning films.

Reports will also be presented by the Redundancy Committee concerning the proposed new kinema at Chester and by the A.R.P. Emergency Committee.

G. Dudley West has circulated to members copies of a service agreement as drafted by Norman Hart, the Association solicitor. Questions have been asked concerning the position of minors. It would appear, from a letter received from Mr. Hart, that they would be bound by the service agreement as a contract is one for the employment and for the benefit of the minor.

"ELEPHANTS NEVER FORGET"

Oliver Hardy and Harry Langdon in ELEPHANTS NEVER FORGET, which United Artists will shortly Trade show

GLASGOW KINEMAS HELP CHARITY AND RECRUITING

Lord Provost's Thanks

£53,000 FROM KINEMA SUNDAYS

"A GREATER proportion of recruits for National Service and A.R.P. have been obtained through the collaboration of the kinema than through any other agency."

This statement was made by the Lord Provost of Glasgow last week in acknowledging the kinema Sunday contribution to his relief fund, which had benefited to the extent of £22,226 since the inception of the scheme.

A third share of the amount raised in Glasgow during the past year from Kinema Sunday shows promoted to assist local charities was presented to the Lord Provost of the city, P. J. Dollan, for augmentation of the Lord Provost's Fund last Thursday.

The total sum realised from the entertainments was £4,854, and in accordance with the usual division three apportionments of £1,618 each have been made to city charities, to the Lord Provost's Fund, and to the Scottish C.T.B.F. The cheque for the sum allotted to the Lord Provost's Fund was handed over in the City Chambers to Mr. Dollan by R. V. Singleton, chairman of the Scottish C.T.B.F.

Mr. Dollan, in accepting the gift, said that the fund administered by him was used to help people who kept their poverty secret.

He mentioned that the total sum raised to date from Kinema Sundays in the city during the years the scheme had been running was £52,988 and that the Lord Provost's Fund had shared in the distributions to the extent of £22,226.

He thanked the kinematograph Trade for this very substantial aid to local charitable work and referred with appreciation to the Trade's help in recent months in the campaigns for A.R.P. and National Service recruiting. Since September last he himself, he said, had addressed over 100,000 people in the kinema theatres which had given facilities for these appeals for volunteers.

He believed that more recruits had been obtained by the co-operation of the kinemas than by any of the other measures which had been taken in the interest of the National Service movement.

Ambulance Gift

Another example of the Industry's work on behalf of the National Service organisations was also forthcoming last week when at George Square David Stewart attended the handing over to the St. Andrew's Ambulance Association of a new ambulance wagon which had been purchased by admission charges at the A.R.P. Sunday kinema shows.

Lord Provost P. J. Dollan and Chief Constable Sillitoe were present.

Jackie Cooper in STREETS OF NEW YORK (Pathe), reviewed in this issue

MAGISTRATES' WATCH ON QUEUES

May Impose New Restriction

SHOPPING CENTRES OBSTRUCTED

EXHIBITORS are perturbed at the possibility of new regulations affecting the formation of queues.

Some of the Glasgow magistrates appear to be concerned about the obstruction caused by queues at picture houses in the centre of the city, their idea being that queues should not be allowed on the pavements of the shopping thoroughfares.

Exhibitors express the view that surely the magistrates of Glasgow must be aware that encouragement is what is needed for the kinema business these days instead of obstruction.

Club Luncheon

The usual monthly luncheon of the club takes place in Craig's Rhul, on Friday, at 12.45 p.m., when President Gordon has a very interesting programme to submit.

After the luncheon John H. H. Henderson, of St. Andrew's Ambulance Association, will tell the members all about his association and its work, and entertainment of a novel kind will be provided by two reverend gentlemen, the Rev. J. M. Haddow and the Rev. Duncan McPherson, B.D.—two members of a party known as "The Ministers' Concert Party," who devote much of their spare time to entertaining in Glasgow and elsewhere.

It is to be hoped that the members will rally round the president on this occasion.

Wanted: More Golf Entries

Jack Brackenridge, convenor of the Sports Committee of the Club, reminds members that, owing to the insufficiency of entries before the Gleneagles outing, the draw for the King Trophy did not take place that day as arranged. He is hoping for more entries, and these can be handed in at Friday's luncheon, after which the draw for the first round will be made. Entries may still be sent to Mr. Brackenridge, "Reevoch," Milngavie.

E.T.U. Joins a Tax Protest

At last week's meeting of the Glasgow Branch of the Electrical Trades Union the following resolution was unanimously passed:—

"We deplore the action of the Chancellor in putting a tax on film, and express our willingness to co-operate with the C.E.A. and K.R.S. in Glasgow in any representation they may make."

POSTPONED LICENCE DECISION

Bury justices have postponed for two months the granting of the licence for the town's new entertainment hall, the Gliderdrome, where it is intended to provide facilities for dancing and music or other public entertainment. Proprietors of the concern are Ritz (Bury), Ltd., of 36, Bolton Street, Bury.

Gliderdrome was formerly the Castle Picture Hall.

When application was made for a licence J. W. Smith suggested the licence be granted but kept in the possession of the clerk until the chairman and other members of the bench were satisfied that all the work had been carried out thoroughly.

The chairman of the magistrates intimated that the magistrates would not grant the licence until the work had been finished.

Change of Address

The registered office of Cranleigh (Regal) Cinema, Ltd., has been transferred to the theatre, to where all communications should be sent, viz.: Regal, High Street, Cranleigh. 'Phone: 373.

FILMS' RAPID PROGRESS IN SCHOOLS

Scottish Council Calls Conference

THE use of the kinematograph has now reached such a stage of development in schools that the Scottish Film Council has thought the time opportune for a conference between chairmen and directors of education committees to discuss the present position of the film in school and to plan for the future.

There are at present 443 projectors in Scottish schools, and films are being used in 30 out of the 35 education areas in Scotland.

In conjunction with the conference, which will take place in Stow College, Glasgow, on Friday, May 12, the Scottish Central Film Library will be opened officially by Sir Hector Hetherington and there will be an exhibition of sub-standard equipment.

The chairman at the official opening of the library will be Lord Nigel Douglas-Hamilton, while the chairman at the conference will be Mr. James B. Frizell, City Education Officer, Edinburgh, and discussion will include "The Place of the Cinema in School," "Technical Problems," "Film Supply" and "Future Development."

In Glasgow alone there are 135 projectors—111 in schools and 24 in the education offices for lending-out purposes, with over 700 films in the committee's film library. The only districts in Scotland in which there are as yet no projectors are Caithness, Kirkcudbright, Orkney, Sutherland and Shetland.

ANOTHER VETERAN PASSES
R. M. MacDougall

By the death in Glasgow last week-end, following a short illness, of R. M. MacDougall, who was manager of the Palladium, Paisley, the Trade has lost another of its veterans.

About 70 years of age, Mr. MacDougall, a native of Oban, was manager of the King's, Perth, for about fourteen years, previous to going to Paisley in 1937. "Rory Mac," as he was familiarly known to his associates in the business, had made many friends in Perth and Paisley, and his loss will be keenly felt.

New Blantyre Plan

At last week's meeting of Lanarkshire County Council a report was submitted by the Building Inspector offering no objection to plans submitted for the erection of a new kinema at the corner of Glasgow Road and Station Road, Blantyre, to be erected by Mr. John Gilmour, of Ayr.

Modernising at Kirriemuir

Plans are being prepared for the reconstruction and modernising of the Regal, Kirriemuir, which belongs to the Strathmore Picture House Co., who also have the Regal at Brechin and Forfar.

When complete, the new Regal, Kirriemuir, will accommodate between 700 and 800 people.

ABBEY, LEEDS, TO BE ENLARGED

900 Seater on Stadium Lines

The Abbey Picture House at Kirkstall, one of the oldest Leeds kinemas, is to close down shortly for rebuilding. The capacity of this pre-war kinema is only 396, but the plans, which have been approved by the Leeds Watch Committee, provide for the erection of a modern building holding over 900, on the new stadium lines.

A. Sutcliffe, the owner, informs us that building on land at the side of the present kinema will probably start at the end of this month, so that considerable progress can be made before the Abbey is closed, most likely in August.

G.F.D. SUBJECT FOR WORLD'S FAIR

"Southampton" in Colour

The film, "Southampton," a Dufaycolor interest picture, which is being released by General Film Distributors, has been chosen by the Joint Committee of Films for showing to the public in the United Kingdom Pavilion at the New York World's Fair.

Produced for Fraternity Films by Nigel Byass and photographed by Roy Fogwell, this novel picture, with its colourful panorama of Southampton, which is among England's busiest ports, is specially suitable as a representative British subject.

The film embraces both the industrial and pleasure activities of Southampton and boasts exclusive photographs of the "Spitfire," a formidable air weapon, while the *Queen Mary* is a prominent feature.

NORTHERN IRELAND

More Labour Negotiations Pending

WHITE CINEMA CLUB GRADING PROPOSALS

HARRY WILTON (president) occupied the chair at the May meeting of the White Cinema Club, when a considerable time was devoted to discussing the basis of the figures upon which houses should be graded in the various categories.

Members gave their views at length, and it was decided to submit the figures which it was considered would be fair to both sides to the Joint Conciliation Board for final approval.

It was also decided to invite four provincial members to act as delegates to attend at the future board meetings, when the question of an agreement would be discussed for houses in towns where the population is under 10,000.

Cabinet Ministers See "The Warning"

John Russell, at the Ritz, Belfast, had a distinguished audience for the Trade show of "The Warning" (Associated British). Members of the Cabinet and leading officials from all parts of Northern Ireland in connection with National Service and A.R.P. were present and stated that they were greatly impressed with the film.

DESMOND MURPHY JOINS O'D PRODUCTIONS

Carlton, Dublin, Farewell Presentation

Desmond Murphy, a well-known figure in the Trade, has left the Carlton, Dublin, where he had been publicity manager since its opening, to take up the general managership of O'D Productions.

After taking an active part in the "troubles" which preceded the formation of the Free State, he spent some time in the States, returning to manage the Grafton Picture House, Dublin. Later he was appointed publicity manager to the Dublin Savoy and the Dublin Royal. When the Carlton was opened he rejoined Jack Ellis in the sister house to the Grafton.

Noted for his slick publicity stunts, Desmond Murphy always held that any successful campaign should benefit the city as well as the kinema. The directors and staffs of the Carlton-Grafton group made a presentation to Mr. Murphy before he left.

Well, that's Sir John Simon's Point of View!

"JAMAICA INN"

Scenes from JAMAICA INN, the new Pommer-Laughton production, which is reviewed in this issue and is due for Trade screening by Associated British on Friday, at the Regal, at 9 p.m. The picture, which is distributed in this country by Associated British, was produced by Erich Pommer and directed by Alfred Hitchcock from the Daphne du Maurier novel of the same name. Charles Laughton is starred with Leslie Banks, Emlyn Williams, Robert Newton, Marie Ney, and many other well-known players. The film introduces the new star Maureen O'Hara.

"Keep a Wary Eye on Television"

C.E.A. PRESIDENT'S ADVICE AT S. WALES BANQUET

ALTHOUGH breaking no records in the number of guests, the dinner and dance of the South Wales C.E.A. members at Cardiff last Thursday must be recognised as one of the happiest and friendliest gatherings organised by the branch.

Quite a number of speeches were given—none of them too long, but the occasion will remain in the memory rather as one of good fellowship than as a demonstration of trade politics.

The President of the Association (E. J. HINGE), whose first duty was to decorate the chairman of the branch (F. Norman Wright) with a collar and badge as insignia of his dignified office, took the opportunity to advise his hearers to keep a wary eye upon the advance of television.

"We must beware," he said, "lest something should be sprung on us which will prove an even greater menace than we had to face in the early days of the talkies or broadcasting."

Apart from this reference Mr. Hinge made but slight reference to Trade activities, but proceeded to the investiture of the chairman, the first time a badge of office has been recognised as part of the branch amenities.

Past chairmen had their services recognised by the presentation of engraved tankards for services rendered. They were Will Stone, R. Dooner, Archie Jones, Frank Taylor, Arthur B. Watts, J. E. Hill, H. Victor Davies, W. Berriman and Sid Attwood.

Over a hundred guests attended the function, and among those who spoke were Sutton Dawes, W. J. Gell, C.B.E., Will Stone, T. E. Merrells, W. Berriman, H. Victor Davis, the Chief Constable of Newport and the Mayor of Abergavenny. During the dinner the Royal Welsh Ladies' Choir rendered a number of choruses.

IN THE COURTS

FAILED TO RETURN ADMISSION

Tooting Exhibitor's Offence

Arthur Henry Batley, proprietor of the Broadway Palace, Mitcham Road, Tooting, was ordered to pay fines totalling £11 with 10 guineas costs on summonses at South Western police court on May 8 for failing to make full returns of payment for admission. He was also summoned for failing to return half of a ticket to a purchaser, for issuing a ticket not in strict numerical order and with failing to retain until mid-day of the following day the half of a ticket collected from a purchaser. Mrs. Laura Batley, his wife, was summoned for aiding and abetting in three of the latter offences. Summonses against her of aiding and abetting in failing to make returns were withdrawn.

Mrs. Batley said her husband opened the kinema 27 years ago, and this was the first time there had been any complaints.

SEATS IN PASSAGEWAY

Obstruction Fine at Widnes

At Widnes (Lancs.) Police Court Harold Cookson, manager of the Plaza, Widnes, was fined £5 for failing to keep a gangway clear at the kinema.

A police officer stated that shortly after 10 p.m. on March 18 he visited the kinema and found four double seats on which eight persons were sitting completely obstructing a passage.

Cookson stated that the offence occurred at a busy time.

Flora Robson, star of POISON PEN, a forthcoming A.B.P.C. picture

SHARE MARKET

Renewed Uneasiness

THE controversy about the new film taxation caused renewed uneasiness in the kinema share market, where business remained at an extremely low ebb. There was little reflection of the improved tone in other markets.

A weak feature was A.B.P.C. 5 per cent. debentures, which fell £2 10s. to £84. These have now fallen from their highest this year of £99½ and last year of £103½.

General Theatres 6½ per cent. first mortgage debentures were also down again, at £71½, compared with £72½. These have fallen from the highest of £84 this year and of £94 last year. Odeon 5 per cent. debentures, however, were £1 higher at £77, while Gaumont-British 4½ per cent. debentures were unchanged at £72½. Gaumont-British debentures have been as high as £83½ this year and £82½ last year. On the other hand, they have been as low as £68 in the last 18 months.

Amongst the shares, African Theatres fell 1s. 3d. to 30s.; Mde. Tussaud's Deferred 3d. to 1s. 3d.; Moss Empires 3d. to 19s. 9d.; the preference 3d. to 15s. 9d.; Scophony 3d. to 3s. 3d.; and Union Cinemas Subsidiary Properties 6 per cent. preference 3d. to 12s.

A.B.P.C. ordinary were 1½d. better at 10s. 6d.; Baird Television preference ¾d. higher at 11½d.; P.C.T. 7 per cent. ordinary 3d. up at 19s.; while P.C.T. "A" preference were 6d. to the good at 22s. 6d. Union Cinemas ordinary at 6d. also moved 1½d. in favour of holders, and the first preference 3d. to 2s. 3d.

Naborhood Circuit's First

The first kinema to come under control of the newly formed Naborhood Theatre, Ltd., of which E. Oswald Brooks and John Wild are joint managing directors, is the Classic at Sydenham. In future this is to be known as the Naborhood Cinema.

An innovation of the new management is the institution of the popular "ninepennies" section, and a policy of half-price to any part of the house prior to 3.30 every afternoon.

£1,000,000 FILM FINANCE CASE SETTLED

Action Ends After Five Days but Terms Not Disclosed

LONG LITIGATION AVOIDED

A SETTLEMENT was announced on Monday, May 8, of the £1,000,000 law suit brought by the Westminster Bank against insurance companies. The Bank's claims arose out of guarantee policies upon which, they contended, the insurance companies were liable to pay. Counter-claims had been entered for amounts totalling £382,000 against the bank.

The hearing of the case began on May 1 in the King's Bench Division, before Mr. Justice Singleton, and Sir Stafford Cripps, K.C., counsel for the Bank, had already occupied five days in his opening statement.

Sir Stafford Cripps, K.C., told the Court that the parties had come to an agreement that would settle all the actions. Terms had been signed and it was asked that the record be formally withdrawn. He gathered Sir Patrick Hastings, K.C., wished to make a statement as to Glanvill, Enthoven and Co., who had been mentioned in the case.

His lordship asked if there were other actions, and he was told there were, but Sir Patrick's statement would not affect these.

Sir Patrick Hastings, K.C., said that Sir Stafford Cripps had introduced the name of the firm of Glanvill, Enthoven and Co. The facts were complicated and there might have been a direct cleavage of evidence. His clients were not parties to the suit and therefore any settlement had been made of necessity before they had had any opportunity of giving any evidence. It would be unfair if any inference were drawn against anyone whose name had been mentioned without the other side being heard, and he only wished it to be made clear that his clients had been anxious to give evidence had there been the opportunity.

Sir Walter Monckton, K.C. (for the Liverpool Marine and General Insurance Co. and the Century Insurance Co.), assented to the settlement, and said his clients were sorry there had been no opportunity of saying anything on their behalf.

H. V. Willink, K.C., for the Union Insurance Society, of Canton, and other defendants assented. He said his clients would not have resisted a claim by a plaintiff such as the Bank unless they believed there were matters that deserved investigation, and at any rate compromise.

Mr. Justice Singleton said he was sure the settlement was wise. The litigation might conceivably have gone on for months and ultimately to the House of Lords.

First Week's Hearing

The first week's hearing of the action brought by the Westminster Bank against a number of insurance companies relating to the financing of the Capitol group of producing companies was devoted to the opening statement of Sir Stafford Cripps, K.C., appearing for the bank.

On Wednesday, Sir Stafford dealt with the initial application of February 13, 1936, for loans amounting to £936,000 for Trafalgar Films, Ltd. One of the films to be produced was called "Elizabeth of England."

Later Mr. Justice Singleton said it seemed a pity that the suggestion of the Switzerland General Insurance Co. (one of the defendants) as to an account was not taken.

Sir Stafford agreed and said that inter-company payments were one of the things complained of by the underwriters. It was said that they were the things the bank should have disclosed to them. He went on to read a letter from Capitol Films Corporation enclosing a cheque for £5,000 against a loan granted to Radius Films, Ltd., and said this was one of the matters which the defendants said the bank ought to have disclosed to the underwriters.

Sir Stafford read a report made by Cassleton and Elliott on March 31, 1937, to the underwriters on the position of the Capitol, Cecil, Trafalgar and Buckingham film companies, and said that Cassleton and Elliott was the name of Mr. Bayliss Smith's firm, so that this was Mr. Bayliss Smith's report.

It stated that the directors of the companies were Mr. H. A. Procter, M.P., Mr. A. Beverley Baxter, M.P., Mr. L. A. Neel, Mr. Max Schach and, in addition, Mr. Bayliss Smith, who joined the Buckingham company in May, 1936, to represent the underwriters' interests.

Mr. Justice Singleton: It appears that the companies were able to get credit for £1,711,000!

Sir Stafford: Yes. With the express approval of the Board of Trade as being a good way of financing British film productions!

Mr. Justice Singleton: Apart from the various changes the only security the underwriters had was the guarantee from the directors?

Sir Stafford: Yes. He added that the report estimated the net loss by the companies at £589,000.

Mr. Justice Singleton: That is on the basis that the underwriters discharged the debt to the bank?

Salvage Loan

Sir Stafford: Yes. There is no suggestion of any other position. The report stated, he added, that if the companies went into liquidation the loss would be substantially increased. The basis of the report was that something had gone very seriously wrong, that the underwriters were going to lose a lot of money, but that if salvage was carried through and the companies were not put into liquidation they might manage to reduce their losses.

The proposal made by the underwriters' committee was to raise another £100,000 for salvage purposes and said this was communicated first to the bank by Mr. Austin, of Glanvill, Enthoven and Co.

Counsel's Opinion

Subsequently an incorporated accountant made an investigation. He took a serious view of the report. Counsel's opinion was taken and he read this at a meeting on July 16 when he explained that it related not only to the Buckingham company, but to all the companies in the group.

He was told that it had been the practice to deal through the Capitol company for most of the transactions and then to allocate to the various companies, but now that it had been pointed out that this practice was wrong they would put the matter right.

The first salvage loan of £100,000 to the Cecil company was repaid, Sir Stafford said.

The underwriters looked upon Glanvill's as brokers first and, on acceptance of the risk, as trustees.

"Saved the Industry"

Sir Stafford Cripps agreed with his lordship that after May, 1936, £600,000 was advanced without any accountant's investigation.

Counsel said that Mr. Templeton, chairman of the underwriters' committee which was held to consider the position, had stated that as the result of raising the additional money, the Capitol group had been saved temporarily and that, in view of its position, the film industry had been saved.

Sir Stafford mentioned a claim on the Trafalgar Co. by Elizabeth Bergner for £30,000 for one film.

Mr. Justice Singleton asked how could the company keep going with claims like these, £12,000 by Ann Harding and £30,000 by Elizabeth Bergner.

Sir Stafford: They had £100,000 by this time and they were settling with various creditors for much smaller sums.

Position of the Groups

Replying to the judge, who asked if any of these film companies had been wound up, counsel said he did not know what happened to them.

Mr. Willink, K.C. (for certain of the insurance companies), said the Underwriters' Committee still existed, but there came a time when it ceased to intervene.

Sir Stafford later read a report on the affairs of the Capitol group for Equity and Law Life Assurance, which (he said) recorded that the books were in confusion and there was an apparent absence of effective organisation when finances were provided or of proper control over the directors who were able to deal with the money with no apparent regard to the specific purpose for which the loans were made and to use it to pay towards the excessive cost of pictures for which the money had been exhausted. This state of affairs only came to the knowledge of the underwriters in the Spring of 1937. The report also recorded that it was a matter for inquiry how far the brokers were responsible for giving the Bank and the underwriters adequate information when the loans were raised. Factors which it was suggested should be investigated included the technical ability of Mr. Schach, the financial position of the director guarantors, the budget for each production, the financial commitments of the group, and the progress of the companies.

Six New Companies Registered

Modern Play Productions, Ltd.—Registered May 2. Capital, £5,000 in 5,000 ordinary shares of £1 each. Play and film producers. The subscribers are: Henry A. Procter, M.P., Allestree, The Drive, Sidcup; Gordon T. Hills, C.A., 94, Madeira Avenue, Bromley, Kent. Secretary: G. T. Hills. Registered office: 78, Old Broad Street, E.C.2.

Empire Cinema Havant, Ltd.—Registered May 3. Capital, £7,500 in 7,500 shares of £1 each. To acquire the Empire Cinema carried on there by Southern Entertainments, Ltd. The directors are: Francis B. B. Blake, St. Margarets, Havant Road, East Cosham, Portsmouth; Frank King, "Semington," 18, Lester Avenue, Bedhampton, Havant, Hants; Harry S. Farneaux, 1, The Casements, Lennox Road, Southsea, Portsmouth. Qualification: £10 shares. Remuneration: £200 per annum, divided between them. Secretary: Frank King. Registered office: 5, King's Terrace, Southsea.

Bank Night, Ltd.—Registered May 6. Capital, £100 in 200 shares of 10s. each. To carry on and conduct any show, scheme or exhibition in connection with kinemas, theatres, trade, industry, art or science, etc. Solicitors: Iswald Stein and Co., Shell-Mex House, W.C.2. Registered office: Shell-Mex House, Strand, W.C.2.

Rainham Cinemas, Ltd.—Registered May 6. Capital, £1,000 in 1,000 shares of £1 each. Kinema proprietors, etc. The directors are: Charles V. Dipnall, 32, Haynes Road, Hornchurch, garage manager; Allen H. Coryn, "Little Coppice," Ayloff's Walk, Hornchurch, builder. Solicitors: Crust and Co., 13, Eastern Road, Romford. Registered office: Ardleigh, Green Road, Hornchurch, Essex.

Tegarn Cinemas, Ltd.—Registered May 3. Capital, £500 in 500 shares of £1 each. Kinema proprietors, etc. Directors are: Joseph W. Arnison and Mrs. Florence Arnison, both of 8, Earlo Road, Bramhall, Cheshire. Solicitor: John Prior, 7, Brazennose Street, Manchester. Registered office: Palladium Cinema, Princess Street, Stockport.

British Universal E.M.E., Ltd.—Registered May 5. Capital, £10,000 in 5,000 6 per cent. preferred ordinary and 5,000 ordinary shares of £1 each. Objects: To acquire (1) the business now carried on by Wm. J. G. Palmer, trading as E.M.E. (Electrical Mechanical Equipments) and all or any of the assets and liabilities in connection therewith, and (2) the business now carried on by Film Recorders, Ltd. The directors are: Wm. J. G. Palmer, 54, Queen's Gate Terrace, S.W.7, and Comdr. the Hon. Trevor Parker, Fen Place, Turner's Hill, Sussex. Qualification: £100 shares. Remuneration as fixed by the company. Solicitors: Daybells, 6, Serjeant's Inn, E.C.4. Registered office: 30, Loughborough Street, S.E.11.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Consolidated Entertainments, Ltd., 36-7, Queen Street, E.C.4.—Reginald G. Conisbee, of 36-7, Queen Street, E.C.4, was appointed receiver and manager on April 28, 1939, under powers contained in debenture dated March 7, 1929.

PATENTS & DESIGNS ACTS, 1907 to 1938

Notice is hereby given that Edward George Turner, of 43-49, Higham Street, Walthamstow, Essex, seeks leave to amend the Specification of the Application for Letters Patent No. 499,923, for an invention entitled "Improvements in or relating to screens for use in connection with cinematograph projection."

Particulars of the proposed amendment were set forth in No. 2625 of the *Official Journal (Patents)* published on 10th May, 1939.

Any person, or persons, may give Notice of Opposition to the amendment by leaving Patents Form No. 19 at the Patent Office, 25, Southampton Buildings, London, W.C.2, within one calendar month from the date of publication of the said Journal.

M. F. LINDLEY,
Comptroller-General.

[Adv.]

SHARE MOVEMENTS

	Last week.	This week.	Movement.
African Theatres Ord. ..	31/3	30/-	— 1/3
Assoc. Brit. Pic. Corp. 5/- Ord.	10/4½	10/6	+ -/1½
" 6% Pref.	18/-	18/-	—
" 5% Debs.	£86½	£84	— £2½
A.P.P.H. Ord.	13/3	13/3	—
Assoc. Talk. Pic. Ord. 5/- ..	-/3	-/3	—
Baird Tele. 20% Pref. Ord. 2/6	-/10½	-/11½	+ -/-½
" Defd. Ord. 2/6 ..	1/1½	1/1½	—
Brit. & Dom. Films £1 ..	-/9	-/9	—
Brit. Lion Pref. Ord. ..	3/3	3/3	—
Capital & Prov. News. 5/- ..	3/3	3/3	—
Gains. Pic. Ord. 10/- ..	2/3	2/3	—
Gaumont-British Ord. 10/- ..	2/7½	2/7½	—
" "A" Ord.	1/1½	1/1½	—
" 5½% 1st Pref.	8/10½	8/10½	—
" 4½% New Debs. ..	£72½	£72½	—
General The. Pref.	7/-	7/-	—
" 6½% 1st Mort. Deb. ..	£72½	£71½	— £1
Kinemas	5/-	5/-	—
London Pavilion £1 Ord. ..	10/6	10/6	—
" 6% £1 Pref.	16/6	16/6	—
London & District	-/4½	-/4½	—
M.de. Tussaud New 1/- Def. ..	1/3½	1/3	— -/-½
" £1 Prefd. Ord. ..	14/-	14/-	—
Moss Empires £1 Ord.	20/-	19/9	— -/3
" £1 Cum. Pref.	16/-	15/9	— -/3
Odeon 5/- Ord.	4/10½	4/10½	—
" 5% Debs.	£76	£77	+ £1
P.C.T. Ord. 10/-	21/6	21/6	—
" 7½% Pfg. Pref. Ord. ..	18/9	19/-	+ -/3
" Cum. "A" Pref. £1 ..	22/-	22/6	+ -/6
" Cum. "B" Pref. £1 ..	21/-	20/9	— -/3
" Const. 7% Pref. ..	20/3	20/3	—
Scophony 5/- Ord.	3/6	3/3	— -/3
Sound City (Films) 5/- Ord.	-/9	-/9	—
" 6% Pref.	2/6	2/6	—
Stoll Th. Corp.	2/-	2/-	—
Twentieth Cent. 5/- Ord. ..	-/3	-/3	—
" 6% Pref.	-/9	-/9	—
Union Cinemas Ord.	-/4½	-/6	+ -/1½
" 1st Pref.	2/-	2/3	+ -/3
" 2nd Pref.	1/-	1/-	—
Union Cine.Sub.Props.6% Pref.	12/3	12/-	— -/3
" 4/- Ord.	3/3	3/3	—

£1 shares unless otherwise stated.

Henry Fonda and Don Ameche in MODERN MIRACLE (the story of Alexander Graham Bell), which 20th Century-Fox Trade showed this week. It is reviewed on page 24

Flat-dwellers Object to Kinema

TEAR-GAS BOMBS IN LIVERPOOL

I.R.A. OUTRAGES AT TWO KINEMAS

TEAR gas bombs exploded in the Paramount and Trocadero, Liverpool, between 7.30 and 8 p.m. on Wednesday, May 3. Immediately after the incidents, for which the I.R.A. is believed responsible, the police advised all the other local places of entertainment to take precautions and sent warnings to other cities in the north.

Fifteen Trocadero patrons were treated for the effects of gas at the Royal Infirmary, and one officer and six men of Liverpool Salvage Corps required medical treatment. The effects in the Paramount were not so serious.

After the explosion patrons accepted pass-out checks and returned for the remainder of the performances. There was no panic, the managers of both theatres promptly mounting the stages and explaining things to their audiences.

C. W. Lewis (Trocadero) told patrons there was no need for any excitement and asked them to retain their seats as the situation was well in hand.

When the Paramount programme restarted the organist played "I'm Dancing With Tears in My Eyes."

K. B. Lloyd, assistant manager of the Trocadero, told the KINE. representative on Thursday that business had not been affected by the outrage.

STOCKPORT EMPRESS OPENED

Kinema with a Flower garden

New Empress Cinema, Heaton Norris, Stockport, was officially opened on Saturday afternoon, May 6, by the Mayor of Stockport (Alderman T. E. Hunt). The "Scarlet Pimpernel" was the opening feature.

Occupying a site at the junction of Denby Lane and Manchester Road, the Empress has accommodation for 1,400 persons; there is also a ballroom accommodating 400 persons, and a café. Adjoining the kinema is a large car park.

Approach to the kinema is across a forecourt, attractively laid out in flower beds and borders.

J. Brian Cutts was the architect. A. E. Barron, who has been associated with the kinema industry for the last 25 years, is the manager.

CHIPPENHAM DEBUT ON MAY 22

The Astoria, the new kinema at Chippenham, is now nearing completion and the opening date has been fixed for Monday, May 22.

With a seating capacity of 1,300, the new house is owned by the Chippenham Cinema Co., Ltd., a private company, of which the directors are Messrs. E. Harris, chairman and managing director, Eric Harris, P. Maggs and F. Stent. Western Electric Mirrophonic sound system is installed.

LEATHERHEAD LICENCE GRANTED

A. R. Cotton, applying on behalf of the Crescent Cinema, Ltd., for a kinematograph and music and dancing licence for the new Crescent Cinema, Leatherhead, stated that the kinema was a substantial building, but his clients had not adopted the oriental style so often found in kinemas, thinking that it would be out of place in a town like Leatherhead.

The Surrey Public Control Committee granted the application, subject to certain conditions.

WEDDING BELLS

S. C. Mumford, manager of His Majesty's, Bristol, was married at Bath last week to Miss Beatrice L. Shepherd, the ceremony taking place at St. John's, Bathwick. Before coming to Bristol Mr. Mumford was in charge of the Little Theatre, Bath.

The marriage took place last week of R. Raistric, assistant manager, Gaumont Palace, Derby, and Miss D. Hudson, of Rotherham.

OXFORD STREET PLAN OPPOSED

CONSIDERABLE opposition has been aroused to a proposal by Cinephone (Films, Ltd.), to provide a kinema in a block of flats in Oxford Street, known as the Key Sign House.

Notice of intention to apply for a new music and dancing and kinematograph licence in respect of the premises has been met by opposition on behalf of neighbouring residents of Balderton Buildings, Lumley Street, Oxford Street.

In a notice to the Entertainments Committee of the London County Council, who was to have heard the application on Wednesday, they state that they will suffer considerable inconvenience and noise by the installation of "talkies."

It is further contended that there is a possibility of the "sound" penetrating through the walls, "preventing the enjoyment of quiet home life"; that waiting cars will be a nuisance, and that "a kinema adjacent to our dwellings will not be very pleasant."

Trade Protest at Chester

Council Decision is Deferred

Chester Watch Committee has deferred a decision on an application from Mason and Moore Dutton, on behalf of Ernest Shennon, architect, of Liverpool, for a licence in respect of the new kinema proposed to be erected in Christleton Road and to suspend the operation of such licence until the building was erected in accordance with the approved plans and the Home Office manual of safety requirements in theatres and other places of entertainment were complied with.

It is understood there is some Trade opposition to this scheme.

FILM TAX WILL AFFECT CHILDREN'S SHOWS

B.F.I. Advisory Council Mee

THE result of the new Excise duties was mentioned at last week's meeting of the Advisory Council of the British Film Institute, at which Simon Rowson, chairman of the Entertainment Panel, declared that the taxes might affect the Panel's work with regard to children.

The very first films to be withdrawn, Mr. Rowson said, would probably be the type of pictures most suitable for children—the "Westerns" and adventure stories.

The Institute, he added, was unique in its ability to provide impartial information, and there was probably no film lover in the country with greater authority than its *Monthly Film Bulletin*.

The resignations of Sir George Clerk, chairman of the British Film Institute, on his acceptance of a position on the Board of a film company, and of Sir Malcolm Barclay Harvey, a governor, on his appointment to Governorship of South Australia, was announced by Sir William Brass, M.P., who presided.

Aspects of the film in its relation to the Empire, to education, to medicine and to history were also among the subjects discussed.

A. C. Cameron, secretary of the Central Council for School Broadcasting, in reporting on the work of the National Film Library, said that the library had received a non-recurrent grant of £3,000 from the Sunday Cinematograph Fund, of which £2,000 was to be spent in the acquisition of vaults in the country.

The National Film Library, he concluded, would probably be regarded in the future as one of the most permanent and lasting works of the Institute.

Medicine on the Screen

Dr. E. L. Sturdee, of the Ministry of Health, reported on the work of the Medical Panel, of which he is chairman. There were, he stated, a large number of films available in certain hospitals, but which at the moment could not be generally seen by medical students. Funds were urgently required, in his opinion, to enable a central library of such films to be formed.

Dr. Winifred Cullis, chairman of the Education Panel, announced that a great effort was to be made to increase the use of films for every kind of instructional purpose. With the co-operation of the companies concerned it was also hoped to edit newsreels to serve as a record of contemporary history.

Dr. Drummon Shields described the important work of the Dominions, India and Colonies Panel of the Institute, which, he said, was at present engaged in the encouragement and co-ordination of the production of education and cultural films throughout the Empire.

In conclusion, Sir William Brass stated that the Institute now had 1,073 individual and corporate members. They would like to see the formation of more branches throughout the country.

PROJECTORS IN SCHOOLS

Grants for Local Film Libraries

IN the House of Commons on Thursday W. LEONARD asked the Parliamentary Secretary to the Board of Education if he was aware that the kinematograph projector units now available in schools were being rendered inoperative because of the shortage of educational films; and whether, as a means of fostering production of such films, he would consider helping, financially and otherwise, film libraries to meet the requirements of education authorities.

KENNETH LINDSAY replied that he did not think that the use of projectors in schools was being curtailed by reason of the shortage of educational films. The expenditure of local education authorities on film libraries is already aided by grants from the Board, he pointed out.

SCHOOL EDUCATION BY FILM

Surrey Demonstration

Before some 300 teachers at the Surrey Educational Association's annual publishers' exhibition at Dorking, Oliver Bell, of the British Film Institute, lectured on the value of films for teaching purposes.

Projectors were being installed in classrooms at the rate of 50 a month, and he hoped that before the end of the year over 2,000 of these would be at work in different areas.

Local authorities, encouraged by the British Film Institute, were organising local film libraries for teachers and courses were being arranged to instruct teachers in the use of the modern projector.

In addition to lectures, many practical demonstrations of the use of projectors in the classroom were given.

MERSEYSIDE CLASSIC CLUB

Inauguration of Tatler News Theatre

Classic Cinema Club (Merseyside branch), which has a membership of 1,400 persons, held its inaugural general meeting at the Tatler News Theatre, Liverpool, on Sunday. S. Seeman, managing director of Capital and Provincial News Theatres, Ltd., was present at the meeting, which was attended by over 500 persons. Coun. A. Critchley, M.P., presided. The other speakers were Professor A. M. Low (president), Claude A. Levy (general secretary of the club), Ald. F. T. Richardson, J.P. (a former Lord Mayor of Liverpool), who gave his impressions of the movement, and Canon A. L. J. Shields, B.A.

Keith B. S. Hann (manager of the Tatler and secretary of the Merseyside branch of the club) announced that the ballot for the committee resulted in the following being elected: Coun. Charles G. S. Gordon, J.P., Thomas Hodge (secretary, Liverpool School Films Circle and committee member and film organiser, Merseyside Film Institute Society), Canon A. L. J. Shields and William Winstanley, M.I.B.E., N.R.E.I.C.

The kinema and music licences of the Empire, Eccles, Lancs, has been transferred from Robert Egerton Dockerty to Mary Heeley.

ANGLO-AMERICAN

Announce Two Trade Shows

Two important Trade shows are announced by Anglo-American, the first is claimed to be an exceptionally humorous story, "Two Days to Live," starring Richard Goolden (the famous Mr. Penny) in a rôle that admirably fits his own particular droll humour, better than any he has previously played. Co-starring with Goolden is Ernest Sefton, a character actor of outstanding ability and a nation-wide reputation, who has a rôle that shows him to advantage. Goolden and Sefton make a perfect comedy team. The story, which is fast moving, is unusual and is said to present many extremely funny situations.

"Trouble for Two"—a snappy crook drama—features Anthony Hulme, Mavis Clare, Jack Knight and C. Denier Warren, who, already well known to millions of fans for his excellent work on the radio, will, as a film star, earn an even bigger reputation. A crook, a jeweller's manager, a blonde, a jeweller's assistant and his comedy friend, all having exciting adventures with a valuable pearl necklace.

Fast action is the keynote of the two productions, which will be Trade shown at the Cambridge Theatre on May 18 at 3 p.m.

Excise Duty Effect on British Production

"ONLY A SMALL PROPORTION CONCERNED"

IN the House of Commons G. R. HALL-CAINE asked the Chancellor of the Exchequer what was the approximate amount of film used by British kinematograph film producers, including newsreel producers, in 1938; and what would be the approximate annual cost of the new duty on films in respect of such British production.

Capt. HARRY CROOKSHANK (Financial Secretary to the Treasury) said that figures for 1938 were not available; but returns furnished to the Board of Trade for 1937 showed the amount of blank film used by British film producers to be approximately 58 million feet. Under the Budget resolutions the Excise duty chargeable on such film would be equivalent to about ½d. a foot. As, however, the Chancellor of the Exchequer was proposing to allow a rebate on any film wasted or rejected as unsuitable for inclusion in the final picture the duty would, in effect, fall on only a small proportion of the film used in British productions.

Replying to a further question by Mr. Hall-Caine, Capt. CROOKSHANK said the proposed new tax had been drawn up in consultation with the Board of Trade.

Cyprus Censors

DINGLE FOOT asked the Secretary of State for the Colonies if he would state the reasons why the Cyprus authorities last year banned the film of the funeral of Kemal Ataturk and the film of a recent wedding in the Greek royal family while films depicting Nazi and Fascist activities were allowed to be shown.

MALCOLM MACDONALD said that film censorship in Cyprus was exercised by a body composed partly of officials and partly of non-officials, on which he understood that the principal local communities were all represented. He did not exercise any detailed control over their proceedings and was unable to say what reasons might have guided them in reaching particular decisions.

Mr. and Mrs. E. Franks make their film debut in MUSIC HALL PARADE, which Butcher will shortly Trade show

with LEON AMES
CHARLOTTE WYNTERS
ADRIANNE AMES

A FINE ARTS *Production*

DIRECTED BY CHARLES LAMONT
PRODUCED BY FRANKLYN WARNER

TRADE SHOW
GRAND NATIONAL'S OWN THEATRE
WALLACE HOUSE
WARDOUR ST. W.1
Wednesday May 17th
11·0 A.M. *and* 3·0 P.M.

A GRAND NATIONAL RELEASE

KINEMATOGRAPH WEEKLY
May 11, 1939

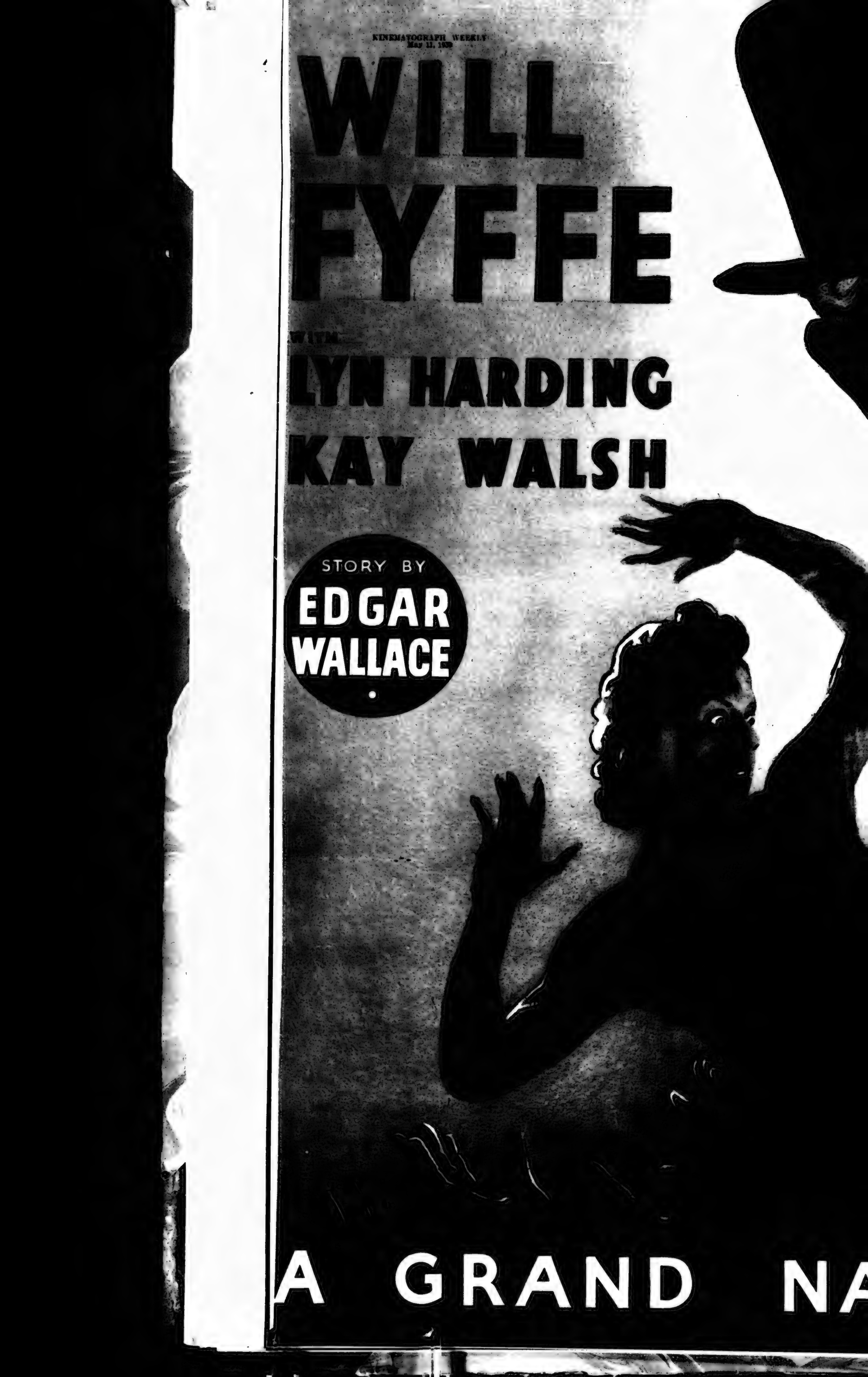
WILL FYFFE

WITH

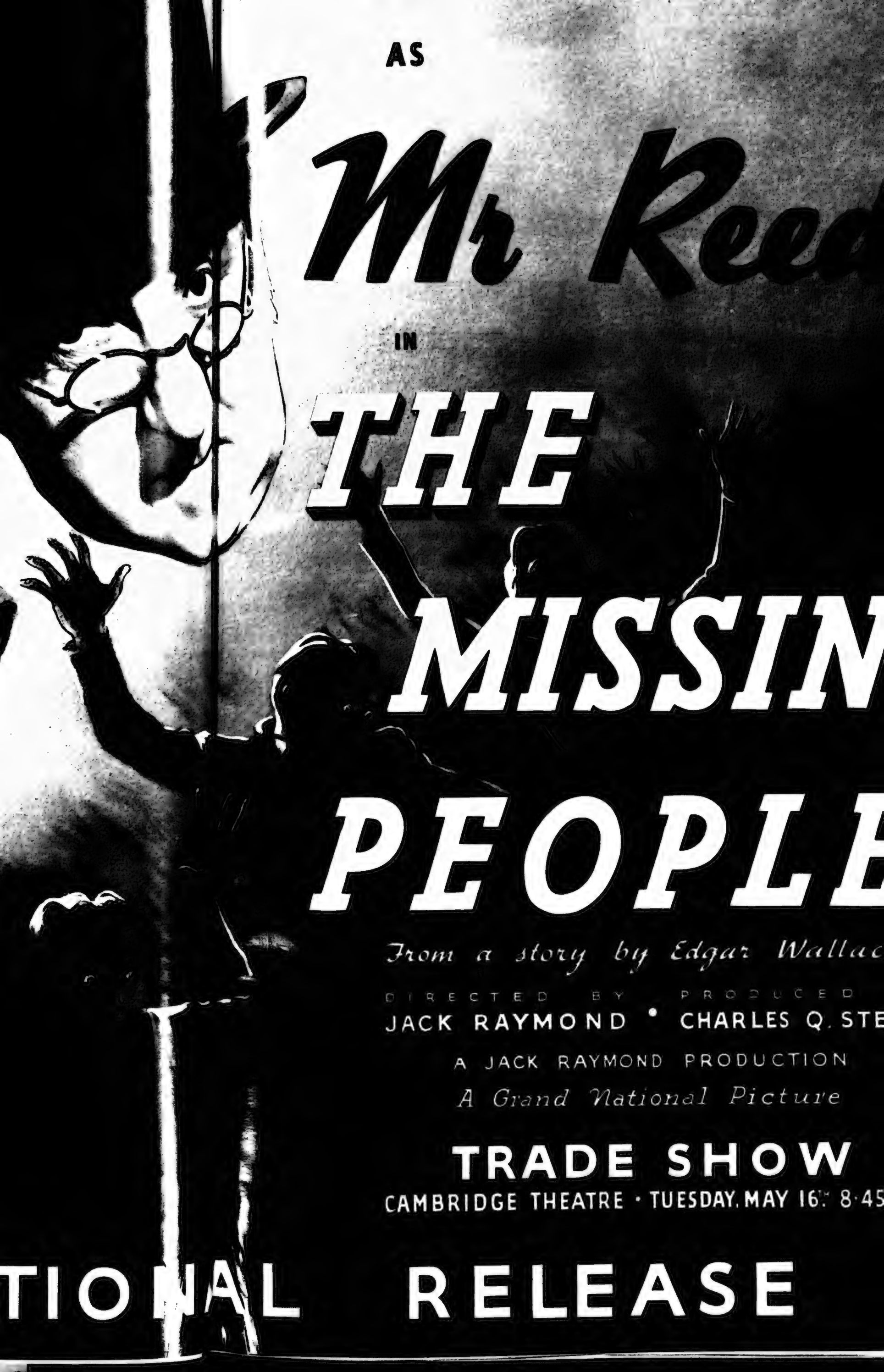
LYN HARDING
KAY WALSH

STORY BY

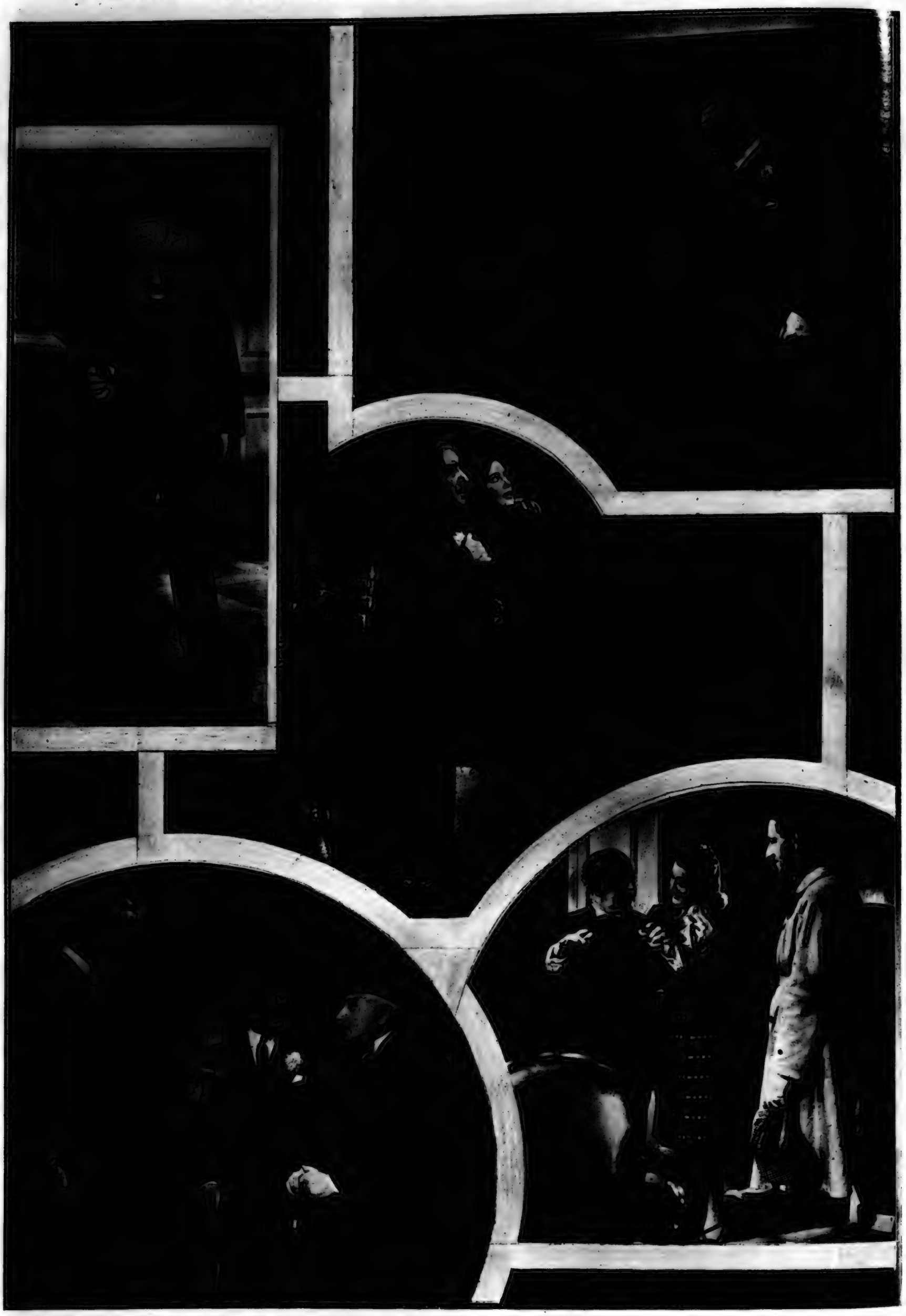
EDGAR WALLACE



A GRAND NA


AS
Mr Reed
IN
THE
MISSIN
PEOPLE
From a story by Edgar Wallac
DIRECTED BY
JACK RAYMOND
PRODUCED
CHARLES Q. STE
A JACK RAYMOND PRODUCTION
A Grand National Picture
TRADE SHOW
CAMBRIDGE THEATRE • TUESDAY, MAY 16
8·45
TIONAL RELEASE

WILL FYFFE AS "MR. REEDER"



Will Fyffe again assumes the role of "Mr. Reeder" in THE MISSING PEOPLE, the popular Edgar Wallace thriller, brought to the screen by Jack Raymond. The supporting cast of this Grand National release includes Kay Walsh, Lyn Harding, Ronald Shiner, Ronald Adam, Patricia Roc, Anthony Holles, Reginald Purdell. It will be Trade shown at the Cambridge Theatre at 8.45 p.m. on Tuesday, May 16.

"KINE." CRICKET CUP DRAW

12 Teams Go in the Hat

FIRST ROUND RIVALS

AT a meeting of the KINE. Cricket Cup Committee the following draw was made for the 1939 competition:—

First Round, to be played before June 4:—

(a) Granada, N. Cheam v. Kodak "A" team.
(b) RCA v. M-G-M.
(c) RKO-Radio v. A.B.F.D.
(d) Film Artists v. Winads.
(e) G.-B., bye.
(f) Kodak "B" team, bye.
(g) W.E., bye.
(h) D. and P., bye.

Second Round, to be played before June 25:—

Winner of *h* v. *f*.
" " *c* v. *g*.
" " *d* v. *a*.
" " *h* v. *e*.

Semi-Final, to be played before July 23:—

Winner of *d* and *a* v. *b* and *f*.
Winner of *c* and *g* v. *h* and *e*.

Final on a Sunday, at a date to be arranged.

The first-named team in the draw to be the home team, to provide ground, equipment and new ball, and, if necessary, to have the right of deciding whether the match be played on Saturday or Sunday.

MANCHESTER SPORTS ASSOCIATION

General Meeting on May 19

Ten members of the Manchester and district trade, comprising the temporary committee appointed to prepare details of the proposed sports association, are drawing up the suggested constitution and rules for submission to an open meeting of the trade to be held at Manchester on Friday, May 19, at 2.30 p.m. This sports association is intended to embrace renters' branch managers and representatives, exhibitors, and staffs of theatres and the renting concerns in the area covered by the Manchester branch C.E.A.

It is intended to include in the activities cricket, tennis, golf, bowls and football.

Gordon Emery (secretary pro tem.), asks as many members of the trade as possible to attend the meeting. The other members of the temporary committee comprise F. A. Harrison, L. Lewis (A.B.C.), —. Lynch (H. D. Moorhouse circuit), —. Miller (Ogden circuit), C. Close (Rochdale), E. Grattan Milloy, F. A. W. Stanbury, N. Wild, and Bert Jackson.

NORTH-WESTERN GOLF

Next Tuesday's Competition

Liverpool and District Cinematograph Exhibitors' Social and Sports Committee has arranged the annual golf tournament for the North-Western C.E.A. area, to be held at the Childwall Golf Club's course on Tuesday next, May 16. This will be a medal round competition.

The principal award will be the Liverpool Exhibitors' Committee trophy. There will be other prizes given by members of the Trade. Play will commence at 2.30 p.m., and there will be a dinner at the close of the competition, probably about 6.30 p.m. The charge of 7s. 6d. will include green fee and dinner.

Philip M. Hanmer (Regent Enterprises, Ltd.) is chairman of the committee and G. Dudley West (secretary, North-Western C.E.A.), secretary. The other members of the committee are W. J. Speakman (chairman, North-Western C.E.A.), C. Adams (Palace, Liscard), R. P. Rutherford (Queen's circuit), and R. H. Godfrey.

Rogers' Challenge Cup for Midland Golfers

Good news awaits competitors in this year's golf tournament in aid of the Birmingham and Midland Trade Benevolent Fund at Walsall on June 4. W. L. Grice (hon. treasurer) announces that A. W. Rogers, the well-known Birmingham exhibitor, has generously presented another cup for annual competition.

This will be known as the Rogers' Challenge Cup, and will be awarded the player in the senior section (handicaps 1-18) returning the best gross score.

FOOTBALLERS FETED AT BLACKBURN

Rialto Celebrates Rovers' Success

As all Blackburn is rejoicing in the famous old Blackburn Rovers returning to the 1st Division of the English League, manager J. Hanson Pilkington thought the Rialto, Blackburn, should share in the celebrations.

Rialto organist Harry Raymond fixed up a programme parodying popular songs and bringing in the attributes of each member of the successful Rovers' team, chief officials and directors.

Harry had the collaboration of Robb, the Northern *Daily Telegraph* artist, whose cartoons illustrated some of the players on the screen. The club colours, blue and white, were used on the screen, and above the console was a banner "Well Done, Rovers!"

On Friday night directors, officials and players accepted Mr. Pilkington's invitation to the show.

"POISON PEN" IN THE MAKING
Flora Robson and Director Paul Stein on location in POISON PEN
(Associated British)

PARAMOUNT'S BIG BRITISH PRODUCTION PLANS

Importance Stressed at Convention Banquet

D. ROSE OUTLINES NEW PROGRAMME

THE close of Paramount's "David Rose" convention was accompanied by an enthusiasm which characterised the discussions throughout the proceedings. It was generally regarded among the sales force that the occasion marked an historic stage in the progress of Paramount and signalised the big step forward the company had taken under the guidance of its new managing director.

Close on 300 delegates assembled at Grosvenor House for the convention, to which they were welcomed by David Rose, who, in a shrewd analysis of his organisation's policy and lines of future development, outlined their ambitious plans and expressed his confidence in the loyal support which their bold forward policy would receive from the field sales force.

Among the heartening messages received from Hollywood wishing success to the deliberations of the delegates were cables from Adolph Zukor, Barney Balaban, John W. Hicks, Jun., William Le Baron and Cecil B. De Mille.

Plans were next discussed for the distribution and presentation of the impressive new Paramount programme.

Details of great pictures now available were given in the address of C. G. Dickinson, general sales manager, and delegates in the gaily decorated conference hall around which atmospheric treatments of forthcoming big films were displayed, heard details from him of such outstanding attractions as the forthcoming De Mille special, "Union Pacific," and his Technicolor subject dealing with the Royal North-West Mounted Police, "Beau Geste," "Rulers of the Sea," "Invitation to Happiness" and the new full-length Technicolor cartoon, "Gulliver's Travels."

Before going on to the new productions Mr. Dickinson referred to the striking success of "The Sign of the Cross," the De Mille film of a few years ago which to-day had assumed a far greater significance in the light of current events.

"Union Pacific," soon to be shown in this country, is De Mille's 65th picture and a production of unrivalled scope and boasts a cast of literally thousands headed by Joel McCrea, Barbara Stanwyck, Akim Tamiroff, Lynn Overman, and Brian Donlevy.

Maritime Sea Epic

"Rulers of the Sea," which Frank Lloyd is directing, with Douglas Fairbanks, Jun., Will Fyffe and Margaret Lockwood in the leading rôles, is a subject of tremendous interest for Britain dealing as it does with the rise of the modern era of steam and the passing of the old-time clipper ships.

"Beau Geste" is now almost completed with a cast headed by Gary Cooper, Ray Milland and Robert Preston.

Now in course of preparation is Rudyard Kipling's "The Light That Failed," a subject with peculiarly British appeal. Paramount had the inestimable advantage of the great writer's approval and guidance in making their preliminary screen treatment. Ronald Colman has been signed for the central rôle of Dick Heldar.

Mr. Dickinson then gave some details of the new Wesley Ruggles production, "Invitation to Happiness," which is shortly to be shown in this country. Irene Dunne and Fred MacMurray are co-starred in the film, which is said to reach a terrific climax.

Details were also given of Ellen Drew's new film, "Geronimo," a sweeping drama of the exploits of the famous Indian chief who terrorised the South-West in the latter part of the 19th century.

Other film releases announced were: "The Road to Mandalay," teaming Bing Crosby and Dorothy Lamour; "Every Day is Sunday," a dramatic story of mother love and sacrifice; "Dr. Cyclops," a mystery subject to be directed by Ernest Schoedsack, about which the studio is not disclosing any advance details; and the forthcoming "Triumph Over Pain," the romantic story of man's struggle against physical suffering and the development of modern anæsthetics.

Dealing with the theatre angle, Earl St. John, director of theatres, spoke as a practical showman and with numerous enlightening instances showed how a careful examination of local conditions could be used to obtain the extra margin of profit from every type of picture.

Publicity and the Press

Tony Reddin, director of publicity, furnished a detailed analysis of Paramount publicity, and in a striking recital of facts and figures revealed the power of an intelligently conceived Press service to boost box-office dividends.

A particularly interesting section of Mr. Reddin's speech dealt with the new "local" service to exhibitors. The Paramount publicity department is now able to give exhibitors extensive assistance in co-operative campaigns and even where no co-operative campaign is arranged expert advice and technical assistance are freely available.

An intensely human note was struck by the introduction to the conference by Edward Ayres, retiring secretary to the company, of his successor, Mr. Cornwell.

Brilliant Banquet

The importance attached by David Rose to the British production plans of the organisation was also stressed during the proceedings.

Probably never before have the British distribution force of a film company had the opportunity of coming face to face with such a brilliant representation of the Industry's leading production talent.

The meeting of so many screen notabilities is a significant outcome of the company's ambitious policy, which is establishing a Paramount production centre in London.

Welcoming his distinguished guests of honour, which included among others, Lord and Lady McGowan, were Mr. and Mrs. David Rose, supported by Mr. and Mrs. C. G. Dickinson.

Among those present, Mario Zampi, producer of "French Without Tears," brought with him from Sound City Ray Milland, Ellen Drew, Janine Darcey, Jim Gerald and Duggie Wakefield, who is to appear in "Live and Let Live."

Capt. the Hon. Richard Norton headed members of the brilliant team that made "This Man is News" and "This Man in Paris," including producer Anthony Havelock-Allan, Mr. and Mrs. David MacDonald and Valerie Hobson. Charles Laughton's presence with Mr. and Mrs. Erich Pommer brought a reminder of the important Paramount-Mayflower deal.

Bringing tidings of "Invitation to Happiness," now on its way from Hollywood, were Mr. and Mrs. Wesley Ruggles, while an atmosphere of the ever-popular "Bulldog Drummond" series and a hint of "Grand Jury Secrets" was suggested by the presence of Mr. and Mrs. James Hogan.

An evening of surprises and novelty put over with masterly showmanship by Earl St. John and Tony Reddin included among its angles of attraction Tommy Trinder and the famous Grosvenor House Follies, the Royal Mastersingers (by courtesy of George Black), Billy Costello (the original voice of Popeye).

BRENTWOOD S.O. POLL ON MAY 20

Appeal to Trade for Assistance

A poll to decide the question of Sunday opening at Brentwood will take place on Saturday, May 20. At a town's meeting held last week 226 voted against opening and 120 for.

The objectors' chief argument was that Sunday opening was commercialising the Sabbath and that staffs were forced to work on Sundays. W. Walker (Palace) replied that his kinema had been loaned free of charge to churches on seven Sundays this year and nothing was said about the staff having to work on those occasions.

L. E. Hobbs, organiser of the campaign on behalf of the Trade, appeals to all renters and exhibitors in London and the surrounding districts for assistance with the use of cars during the hours of polling.

Mr. Hobbs is receiving the closest possible co-operation from R. Evans (Odeon), W. Walker (Palace) and Mr. Hannah (Parade).

A.C.T. BALL AND CABARET NEXT THURSDAY

Gracie Fields the Star Attraction

A record company representative of all branches of the Industry is expected at the fifth ball and cabaret sponsored by the A.C.T., which takes place at the Astoria Dance Salon, Charing Cross Road, W.C.2, on Thursday, May 18. Gracie Fields has promised to attend and to take part in the cabaret.

Dancing will continue from 8 p.m. to 2 a.m. to music by Joe Loss and his band.

Tickets, 5s. each, may be obtained from George H. Elvin, general secretary, at 145, Wardour Street, W., or any member of the society.

A LUXOR FOR LANCING

A second kinema for Lancing, "The Luxor," is to be erected in South Street by F. T. Wilson and Sons, of Brighton, and to be completed in time for opening in November. It is to be a 900-seater, and the scheme embraces two shops, café and tea lounges, together with a car park.

Denning Films to Distribute "Point of View" Series

NEW VENTURE IN SCREEN JOURNALISM

THE distribution of the "Point of View" series of films which Ivan Scott is producing is to be handled by Denning Films, Ltd.

The deal was arranged by directors of "Point of View" and J. S. Fairfax-Jones, managing director of Denning films. E. Raymond is sales manager.

"Point of View" films, a new venture in screen journalism, are issued monthly and argue important national problems, giving both sides of the question.

For World's Fair

"Should this country grow more food?" the first of three subjects completed in the new series of British "Point of View" films, has been selected for showing at the New York World's Fair.

A new experiment in screen journalism, "Point of View" is a monthly feature produced by an editorial board of writers and thinkers under the direction of Ivan Scott.

The films deal with important national problems that are being discussed daily by the man in the street. These are pictured, developed and argued on the screen, in each case both sides of the question being presented.

"The selection of one of our first productions for exhibition at the World's Fair has been tremendously encouraging," says Mr. Scott. "This year we plan to make 13 films in the series. Altogether we have over 250 arguments waiting to be screened!"

"Should Our Transport be Unified?" is now in production. Amongst questions to be dealt with are: "Do people prefer the dole to work?" and "Have our canals been fully exploited?"

Britain, Mr. Scott points out, has always led the world in the production of documentary films. Now, in "Point of View," he and his associates have gone a step further. They have evolved a new type of film that is neither documentary nor short, but a new form of screen journalism based on "Parliamentary" technique. While "Point of View" hopes to stimulate argument and discussion, its primary aim is pure entertainment.

Extra Land for Portsmouth Kinema

Portsmouth Corporation reports that after long negotiations it has now reached a settlement for the purchase of the forecourts to the Shaftesbury Cinema, Kingston Road, by the payment of £380 by the Corporation as compensation for the land taken and the Corporation to allow free canopy encroachment over the pavement and to make no charge for any other encroachment which may at present exist.

Another Manchester News Theatre

Permission has been granted by the Manchester Town Planning and Buildings Committee for the adaptation of a portion of the premises of Calico Printers' Association, Oxford Street, Manchester, into a newsreel kinema.

Evidently the scheme is still in an early stage, for in granting consent, the Town Planning Committee makes the condition that subsequent approval will be contingent on further particulars of the proposed development being submitted. The building is to be completed within three years.

H

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle
Boy Slaves (RKO-Radio)—American.	70 min. (U)	Anne Shirley, Roger Daniel, James McCallion.	Juvenile melodrama, an indictment of child labour in America. Acting of young players good, but subject too sordid for the general run of picturegoers.	Not recommended.
Hardys Ride High, The (M-G-M)—American.	81 min. (U)	Mickey Rooney, Lewis Stone, Fay Holden.	Domestic comedy-drama of bright and engaging improbability. Great performance by Mickey Rooney, very good support and atmosphere. Gags bright and human.	Capital light entertainment for all classes and family in particular.
*I Killed the Count (Grand National)—British.	89 min. (A)	Syd Walker, Ben Lyon, Antoinette Cellier.	Murder mystery comedy drama, cleverly adapted from the stage success. Story ingenious and original. Cast, headed by Syd Walker, first-rate, direction resourceful, and staging adequate.	Excellent popular booking. Nothing to harm youngsters.
*Jamaica Inn (Associated British)—British.	106 min. (A)	Charles Laughton, Leslie Banks, Maureen O'Hara.	Period adventure melodrama, adapted from Daphne du Maurier's best-seller. Story grand, Laughton's performance magnificent and thrills spectacular.	Outstanding general booking. Box-office stuff for all classes. Nothing to harm youngsters.
Modern Miracle, The (20th Century-Fox)—American.	97 min. (U)	Don Ameche, Loretta Young, Henry Fonda.	Biographical-cum-documentary drama, based on the life of Alexander Graham Bell, inventor of the telephone. Story great, acting superb, treatment understanding, and atmosphere and detail flawless.	Excellent general booking. Great for the family.
Prison Train (Grand National)—American.	62 min. (A)	Fred Keating, Linda Winters, Alexander Leftwich.	Racketeer melodrama of revenge played to a stern finale on a train. Acting competent, atmosphere realistic and climax stern.	Useful two-feature programme booking for the masses. Unsuitable for youngsters.
Star Reporter, The (Paths)—American.	61 min. (A)	Warren Hull, Marsha Hunt.	Racketeer melodrama with stern political implications and popular romance. Story congenial, acting strong and dialogue crisp.	Good popular booking. Nothing to harm youngsters.
Story of Vernon and Irene Castle, The. (RKO-Radio)—American.	92 min (U)	Fred Astaire, Ginger Rogers, Walter Brennan.	Real life musical romance based on the careers of Vernon and Irene Castle. Story human, acting brilliant, dancing clever, humour refreshing and climax tragic. Feminine appeal tremendous.	Excellent general booking, a box-office certainty for all classes, family included.
Streets of New York (Paths)—American.	73 min. (A)	Jackie Cooper, Martin Spellman, Dick Purcell.	Melodrama with a strong juvenile angle, illustrating the conquest of environment. Story good, acting clever, human angle strong, and climax arresting.	Cast-iron booking for the masses and family.
Sweepstake Racketeers (Paths)—American.	61 min. (A)	Russell Gleason, Shirley Deane, J. M. Kerrigan.	Melodrama of popular versatility. Story straightforward, gangster thrills realistic, and comedy relief bright. Acting good.	Good two-feature programme booking. Safe for the family.
Swift Vengeance (RKO-Radio)—American.	61 min. (A)	Tim Holt, Virginia Weidler, Ace, the Wonder Dog.	Popular gangster melodrama, with pleasing juvenile and canine interests. Story comprehensive, acting good, thrills realistic, and treatment resourceful.	Good two-feature programme booking. Good for youngsters.
Week-End Madness (Renown)—American.	62 min. (A)	Valerie Hobson, G. P. Huntley, Jun. Paul Hervey.	Comedy drama with sociological implications. Sallies both serious and comic a little dated, but entertainment addresses appeal to gallery. Valerie Hobson contributes pleasing performance as well as star values.	Useable support for the unsophisticated. Safe for youngsters.
Women Won't Tell (Renown)—American.	55 min. (A)	Sarah Padden, Gloria Shea, Larry Kent.	Melodrama of woman who finds in child adoption solace for thwarted romance and mother love. Star's performance survives artificial story. Feminine appeal insistent.	Useful supporting proposition for smaller halls. Nothing to harm children.

* A British Film.

REVIEWS FOR SHOWMEN

The Story of Vernon and Irene Castle

RKO-Radio. American (U). Directed by H. C. Potter. Featuring Fred Astaire, Ginger Rogers and Walter Brennan. 8,344 feet. Release not fixed.

REAL life musical romance, a spectacular and faithful re-creation of the meteoric careers of Vernon and Irene Castle, the first and most famous of ballroom dancers. The picturesque success story, with its magic ending, is also a history of the carefree pre-war days, a manual of unforgettable popular melodies and a parade of the "Lambeth Walks" of yesterday. The mantles of the famous fall on Fred Astaire and Ginger Rogers, and they, caught at their best, put over brilliant performances. Through them the entertainment is given form, versatility and tremendous feminine appeal. The presentation, both technical and musical, is ambitious and faithful to period. Excellent general booking, an impeccable and irresistible box-office proposition for all classes and ages.

Story.—Vernon Castle, clown in a vaudeville show, meets Irene Foot, daughter of a small-town doctor. Irene discovers that Vernon can dance, encourages him, becomes his partner, and finally marries him. Unable to secure a joint engagement in New York, they sign a contract for Paris, only to discover on their arrival that Vernon is expected to play his original slapstick rôle. He revolts and the couple continue their rehearsals. Maggie Sutton, a theatrical agent, sees them and persuades the management of the Café de Paris to give them a trial. Their success is instantaneous, and their dancing makes Europe and America Castle-conscious. Retirement is contemplated, but war comes and Vernon enlists. After serving in France he is transferred to Texas, near where Irene is engaged in film work, but is killed in heroic circumstances.

Acting.—Fred Astaire and Ginger Rogers are perfectly cast as Vernon and Irene Castle. There is understanding in their acting as well as their dancing, and this enables them to make the delightful characters live again. Walter Brennan and Edna May Oliver have comparatively minor rôles in support, but make their presence agreeably felt.

Production.—Courtship, marriage, success and tragedy are milestones in the marital biography, and each in turn is played against realistic and picturesque backgrounds and decorated with appropriate melody. The score, represented by such famous old songs as "Oh, you Beautiful Doll," "You're Here and I'm Here," "By the Light of the Silvery Moon," "The Castle Walk," and the "Missouri Waltz," is certain to conjure up memories from the more mature members of the audience. The stars, with their brilliant versatility and wide popularity, will captivate the younger element. The first half is a little on the slow side, but the second has everything and more.

From the moment the Castles become the dancing sensation of two continents, and the first to lend their names to national advertising, life is depicted in dazzling tabloid form. Its crowded hours, backed by authenticity and covering every emotion, are its open sesame to certain popular success. The dancing of Ginger Rogers and Fred Astaire is as brilliant as ever, and the tragic ending is graceful and artistic. Staging is worthy of the theme.

Points of Appeal.—Human story, idyllic romance, nostalgic quality, good tunes, clever dancing, feminine angle, picturesque staging, moving climax, and star and title values.

The Modern Miracle

20th Century-Fox. American (A). Directed by Irving Cummings. Featuring Don Ameche, Loretta Young and Henry Fonda. 8,840 feet. Release not fixed.

BIOGRAPHICAL-CUM-DOCUMENTARY drama, dedicated to Alexander Graham Bell, Scottish-born inventor of the telephone. Industry, romance, common humanity and the infinite capacity for taking pains that is genius are the predominating pigments of the colourful real-life story, and these, augmented by brilliant acting, understanding direction and flawless technical presentation, blend into a picture that is both an inspiration and a fine entertainment.

It is irrefutable testimony to the adage, "Truth is stranger than fiction," and box-office at that. Excellent general booking, one with star values and everything.

Story.—Alexander Graham Bell, a young voice expert, believes that it is possible to transmit speech over a wire and gives most of his time and all of his meagre earnings to experiment. He receives slight financial backing from Gardner Hubbard, a comparatively wealthy man, and Thomas Sanders, father of a small boy whom he (Alexander) is teaching to triumph over dumbness.

His faithful technical assistant is Tom Watson, a young electrician. Repeated disappointments eventually tempts him to abandon his research, but Mabel, deaf daughter of Hubbard, inspires him to go on. He succeeds, marries Mabel, and goes to England and convinces Queen Victoria of the value of his invention, only later to be accused of infringing patents by the powerful Western Union group. Money to fight the combine is given by Hubbard and Sanders. Just as things look hopeless vital evidence is supplied by Mabel. The climax sees Alexander Graham Bell both a famous man and a happy father.

Acting.—Don Ameche has the part of his life as Alexander Graham Bell, and he does not let the opportunity slide. The rôle is exacting, but he lives it. Loretta Young's task is no less exacting as the deaf Mrs. Bell, but she, too, rises to no mean emotional heights.

Henry Fonda supplies a nice touch of comedy as the loyal Tom, and Charles Coburn and Gene Lockhart are excellent as Hubbard and Sanders. Juvenile Bob Watson also deserves a hand for his convincing and appealing interpretation as Sanders' dumb son.

Production.—Big moments are many, and the most important of these, represented by the first transmission of speech, the scene in which Bell coaxes Sanders' dumb son into muttering the word "father," Bell's audience with Queen Victoria, and the court climax, in which Mrs. Bell gives vital testimony, although on the eve of childbirth, have a chronological accuracy and historical significance that by themselves would be compelling.

But that is not all; the mainspring of the drama is its steady, unquenchable human angle. Every highspot, be it technical or emotional, is generated from a love story that has little parallel in fact and none in fiction. Need we add that period atmosphere is faithful in every detail? The film, with its tremendous feminine appeal, ranks with the best of the cavalcades.

Points of Appeal.—Great story, intelligent and understanding treatment, superb acting by all concerned, human angle, natural comedy, fine dramatic touches, excellent technical presentation, powerful feminine interest, box-office stars and good title.

Jamaica Inn

Associated British. British (A). Directed by Alfred Hitchcock. Featuring Charles Laughton, Leslie Banks and Maureen O'Hara. 9,540 feet. Release not fixed.

PERIOD adventure melodrama of picturesque rascality, spaciously adapted from Daphne du Maurier's best-seller. Primarily a tale of deliberate ship-wrecking, looting and smuggling, it presents Charles Laughton in a grand Jekyll and Hyde rôle, and his recognition of opportunity is a stupendous caricature in which exaggeration subtly amplifies drama. Maureen O'Hara is attractive and shows distinct promise as the heroine. Leslie Banks, Robert Newton and Emlyn Williams contribute sturdy support.

Spectacular commitments are big, and these are expressed in many thrilling seascapes. The entertainment has physical as well as emotional power and both are firmly wedded through Alfred Hitchcock's artistic, yet lusty, direction. Add exceptional title and star values and you have a picture that is made for every box-office. Outstanding general booking.

Story.—Mary Yellen, a pretty Irish girl, comes to England to join her Aunt Patience, wife of Joss, proprietor of the Jamaica Inn, an hostelry on the Cornish coast. Once in the vicinity, she discovers that the Inn has a sinister reputation, and the refusal of the coach driver to drop her and her luggage at the door forces her to appeal for assistance at a near-by mansion. This happens to be owned by Sir Humphrey Pengallan, lord of the manor, and he, struck by her beauty, insists upon conducting her to the inn.

One look at Joss convinces Mary that the tales of goings-on at Jamaica Inn are far from exaggerated. Jem Trehearne, one of Joss's wrecking gang, becomes inquisitive, and he is promptly strung up. Mary releases him and the two make their escape. Sir Humphrey is also a Justice of the Peace, and Jem, who turns out to be a Government investigator, goes to him for help. He little knows that Sir Humphrey is the real leader of Joss's army of smugglers and cut-throats, but it is not long before the truth dawns on him and Mary.

Sir Humphrey sets the stage for one last haul, but although his plan fails, he manages to kidnap Mary and board a boat for France. Meanwhile Jem gets busy, and, true to tradition, he arrives with the Militia in time to apprehend Sir Humphrey and rescue Mary. Sir Humphrey, who has a streak of madness in him, cheats the hangman by throwing himself from the rigging.

Acting.—Charles Laughton is Sir Humphrey Pengallan, and his inimitable sense of humour allows incongruous traits to blend into a character of a hearty yet amiable villainy. His is a portrait worthy of the distinguished Laughton gallery.

Maureen O'Hara is a little lacking in experience when it comes to the "—— and the girl is mine" sequences, but otherwise her natural charm serves her in good stead. Robert Newton is a dyed-in-the-wool hero as Jem, and Leslie Banks is first-rate as Joss. Other clever studies come from Marie Ney, Emlyn Williams, and Horace Hodges.

Production.—The character of the entertainment is smartly suggested by spectacular opening scenes of wrecking and smuggling, and it ends on the same hearty note. Sandwiched between is a story told mainly by dialogue. The genius of Laughton and the vigour of the supporting characterisation counteract any possible loss of virility. The film is swashbuckling fare in word as well as action and a compliment to the stalls and the gods alike.

As for the technical presentation, most of the outdoor action takes place at night, but so effective is the lighting that every spectacular phase is abundantly clear. Laughton and Hitchcock, aided and abetted by Daphne du Maurier, work a box-office miracle.

Points of Appeal.—Grand story, sweeping production, great performance by Laughton, sterling support, spectacular thrills, romantic angle and star and title values.

Prison Train

Grand National. American (A). Directed by Gordon Wiles. Featuring Fred Keating, Linda Winters and Alexander Leftwich. 5,681 feet. Release not fixed.

RACKETEER melodrama of revenge played literally to the death on a prison-bound train. The plot is not particularly pretty and some of the going is hard, but there is, nevertheless, enough logical light relief to support interest in mass and industrial appeal. Acting good and camera work effective. Useful two-feature programme booking for most halls.

Story.—Frankie Terris and Mannie Robbins are rival gangsters. Joe, Mannie's young son, meets Louise, Frankie's innocent sister, and makes a pass at her. Frankie goes for him and kills him. Mannie, grieved beyond measure at the loss of his son, swears to get Frankie. Frankie is sentenced to a term at Alcatraz, and Louise, hearing that there will be an attempt on his life, boards the prison train and tries to warn him. Bill Adams, a federal agent, is in charge, and he gives Louise his protection. Neither, however, succeeds in preventing Nemesis overtaking both Mannie and Frankie.

Acting.—Fred Keating illustrates convincingly the mentality of "the rat" as Frankie, and Alexander Leftwich has his moments as Mannie. The two bring strength to the revenge motif. Linda Winters displays emotional promise as Louise, and Peter Potter is sound as Bill. Welcome comedy relief is supplied by John Pearse.

Production.—Most of the action takes place on a train, and the journey is, to say the least, a grim one. There is, however, tension most of the way, and this should keep the average fan on tenterhooks.

Appropriate comedy will do the rest. Good photography completes the illusion.

Points of Appeal.—Strong story, good acting, unique atmosphere, strong finale, and accommodating footage.

Continued on page 31

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Ang
Boy Slaves (RKO-Radio)—American.	70 min. (U)	Anne Shirley, Roger Daniel, James McCallion.	Juvenile melodrama, an indictment of child labour in America. Acting of young players good, but subject too sordid for the general run of picturegoers.	**Not recommended.**
Hardys Ride High, The (M-G-M)—American.	81 min. (U)	Mickey Rooney, Lewis Stone, Fay Holden.	Domestic comedy-drama of bright and engaging improbability. Great performance by Mickey Rooney, very good support and atmosphere. Gags bright and human.	**Capital light entertainmen and family in particular** — all classes
***I Killed the Count** (Grand National)—British.	80 min. (A)	Syd Walker, Ben Lyon, Antoinette Cellier	Murder mystery comedy drama, cleverly adapted from the stage success. Story ingenious and original. Cast, headed by Syd Walker, first-rate, direction resourceful, and staging adequate.	**Excellent popular bookin** — Nothing to harm youngsters.
***Jamaica Inn** (Associated British)—British.	106 min. (A)	Charles Laughton, Leslie Banks, Maureen O'Hara.	Period adventure melodrama, adapted from Daphne du Maurier's best-seller. Story grand, Laughton's performance magnificent and thrills spectacular.	**Outstanding general book** — Box-office stuff for all classes. No ing to harm youngsters.
Modern Miracle, The (20th Century-Fox)—American.	97 min. (U)	Don Ameche, Loretta Young, Henry Fonda.	Biographical-cum-documentary drama, based on the life of Alexander Graham Bell, inventor of the telephone. Story great, acting superb, treatment understanding, and atmosphere and detail flawless.	**Excellent general booking.** Treat for the family.
Prison Train (Grand National)—American.	62 min. (A)	Fred Keating, Linda Winters, Alexander Leftwich.	Racketeer melodrama of revenge played to a stern finale on a train. Acting competent, atmosphere realistic and climax stern.	**Useful two-feature programme booking for the masses.** Unsuitable for youngsters.
Star Reporter, The (Pathe)—American.	61 min. (A)	Warren Hull, Marsha Hunt.	Racketeer melodrama with stern political implications and popular romance. Story congenial, acting strong and dialogue crisp.	**Good popular booking.** Nothing to harm youngsters.
Story of Vernon and Irene Castle, The. (RKO-Radio)—American.	92 min (U)	Fred Astaire, Ginger Rogers, Walter Brennan.	Real life musical romance based on the careers of Vernon and Irene Castle. Story human, acting brilliant, dancing clever, humour refreshing and climax tragic. Feminine appeal tremendous.	**Excellent general booking,** a box-office certainty for all classes, family included.
Streets of New York (Pathe)—American.	73 min. (A)	Jackie Cooper, Martin Spellman, Dick Purcell.	Melodrama with a strong juvenile angle, illustrating the conquest of environment. Story good, acting clever, human angle strong, and climax arresting.	**Cast-iron booking for the masses and family.**
Sweepstake Racketeers (Pathe)—American.	61 min. (A)	Russell Gleason, Shirley Deane, J. M. Kerrigan.	Melodrama of popular versatility. Story straightforward, gangster thrills realistic, and comedy relief bright. Acting good.	**Good two-feature programme booking. Safe for the family.**
Swift Vengeance (RKO-Radio)—American.	61 min. (A)	Tim Holt, Virginia Weidler, Ace, the Wonder Dog	Popular gangster melodrama, with pleasing juvenile and canine interests. Story comprehensive, acting good, thrills realistic, and treatment resourceful.	**Good two-feature programme booking. Good for youngsters.**
Week-End Madness (Renown)—American.	62 min. (A)	Valerie Hobson, G. P. Huntley, Jun. Paul Hervey.	Comedy drama with sociological implications. Sallies both serious and comic a little dated, but entertainment addresses appeal to gallery. Valerie Hobson contributes pleasing performance as well as star values.	**Useable support for the unsophisticated. Safe for youngsters.**
Women Won't Tell (Renown)—American.	55 min. (A)	Sarah Padden, Gloria Shea, Larry Kent.	Melodrama of woman who finds in child adoption solace for thwarted romance and mother love. Star's performance survives artificial story. Feminine appeal insistent.	**Useful supporting proposition for smaller halls. Nothing to harm children.**

* A British Film.

REVIEWS FOR SHOWMEN

The Story of Vernon and Irene Castle

RKO-Radio. American (U). Directed by H. C. Potter. Featuring Fred Astaire, Ginger Rogers and Walter Brennan 8,344 feet. Release not fixed.

REAL life musical romance, a spectacular and faithful re-creation of the meteoric careers of Vernon and Irene Castle, the first and most famous of ballroom dancers. The picturesque success story, with its magic ending, is also a history of the carefree pre-war days, a manual of unforgettable popular melodies and a parade of the "Lambeth Walks" of yesterday. The mantles of the famous fall on Fred Astaire and Ginger Rogers, and they, caught at their best, put over brilliant performances. Through them the entertainment is given form, versatility and tremendous feminine appeal. The presentation, both technical and musical, is ambitious and faithful to period. Excellent general booking, an impeccable and irresistible box-office proposition for all classes and ages.

Story.—Vernon Castle, clown in a vaudeville show, meets Irene Foot, daughter of a small-town doctor. Irene discovers that Vernon can dance, encourages him, becomes his partner, and finally marries him. Unable to secure a joint engagement in New York, they sign a contract for Paris, only to discover on their arrival that Vernon is expected to play his original slapstick rôle. He revolts and the couple continue their rehearsals. Maggie Sutton, a theatrical agent, sees them and persuades the management of the Café de Paris to give them a trial. Their success is instantaneous, and their dancing makes Europe and America Castle-conscious. Retirement is contemplated, but war comes and Vernon enlists. After serving in France he is transferred to Texas, near where Irene is engaged in film work, but is killed in heroic circumstances.

Acting.—Fred Astaire and Ginger Rogers are perfectly cast as Vernon and Irene Castle. There is understanding in their acting as well as their dancing, and this enables them to make the delightful characters live again. Walter Brennan and Edna May Oliver have comparatively minor rôles in support, but make their presence agreeably felt.

Production.—Courtship, marriage, success and tragedy are milestones in the marital biography, and each in turn is played against realistic and picturesque backgrounds and decorated with appropriate melody. The score, represented by such famous old songs as "Oh, you Beautiful Doll," "You're Here and I'm Here," "By the Light of the Silvery Moon," "The Castle Walk," and the "Missouri Waltz," is certain to conjure up memories from the more mature members of the audience. The stars, with their brilliant versatility and wide popularity, will captivate the younger element. The first half is a little on the slow side, but the second has everything and more.

From the moment the Castles become the dancing sensation of two continents, and the first to lend their names to national advertising, life is depicted in dazzling tabloid form. Its crowded hours, backed by authenticity and covering every emotion, are its open sesame to certain popular success. The dancing of Ginger Rogers and Fred Astaire is as brilliant as ever, and the tragic ending is graceful and artistic. Staging is worthy of the theme.

Points of Appeal.—Human story, idyllic romance, nostalgic quality, good tunes, clever dancing, feminine angle, picturesque staging, moving climax, and star and title values.

The Modern Miracle

20th Century-Fox. American (A). Directed by Irving Cummings. Featuring Don Ameche, Loretta Young and Henry Fonda. 8,840 feet. Release not fixed.

BIOGRAPHICAL-CUM-DOCUMENTARY drama, dedicated to Alexander Graham Bell, Scottish-born inventor of the telephone. Industry, romance, common humanity and the infinite capacity for taking pains that is genius are the predominating pigments of the colourful real-life story, and these, augmented by brilliant acting, understanding direction and flawless technical presentation, blend into a picture that is both an inspiration and a fine entertainment.

It is irrefutable testimony to the adage, "Truth is stranger than fiction," and box-office at that. Excellent general booking, one with star values and everything.

Story.—Alexander Graham Bell, a young voice expert believes that it is possible to transmit speech over a wire and gives most of his time and all of his meagre earnings to experiment. He receives slight financial backing from Gardner Hubbard, a comparatively wealthy man, and Thomas Sanders, father of a small boy whom he (Alexander, is teaching to triumph over dumbness.

His faithful technical assistant is Tom Watson, a young electrician. Repeated disappointments eventually tempts him to abandon his research, but Mabel, deaf daughter of Hubbard, inspires him to go on. He succeeds, marries Mabel, and goes to England and convinces Queen Victoria of the value of his invention, only later to be accused of infringing patents by the powerful Western Union group. Money to fight the combine is given by Hubbard and Sanders. Just as things look hopeless vital evidence is supplied by Mabel. The climax sees Alexander Graham Bell both a famous man and a happy father.

Acting.—Don Ameche has the part of his life as Alexander Graham Bell, and he does not let the opportunity slide. The rôle is exacting, but he lives it. Loretta Young's task is no less exacting as the deaf Mrs. Bell, but she, too, rises to no mean emotional heights.

Henry Fonda supplies a nice touch of comedy as the loyal Tom, and Charles Coburn and Gene Lockhart are excellent as Hubbard and Sanders. Juvenile Bob Watson also deserves a hand for his convincing and appealing interpretation as Sanders' dumb son.

Production.—Big moments are many, and the most important of these, represented by the first transmission of speech, the scene in which Bell coaxes Sanders' dumb son into muttering the word "father," Bell's audience with Queen Victoria, and the court climax, in which Mrs. Bell gives vital testimony, although on the eve of childbirth, have a chronological accuracy and historical significance that by themselves would be compelling.

But that is not all; the mainspring of the drama is its steady, unquenchable human angle. Every highspot, be it technical or emotional, is generated from a love story that has little parallel in fact and none in fiction. Need we add that period atmosphere is faithful in every detail? The film, with its tremendous feminine appeal, ranks with the best of the cavalcades.

Points of Appeal.—Great story, intelligent and understanding treatment, superb acting by all concerned, human angle, natural comedy, fine dramatic touches, excellent technical presentation, powerful feminine interest, box-office stars and good title.

Jamaica Inn

Associated British. British (A). Directed by Alfred Hitchcock. Featuring Charles Laughton, Leslie Banks and Maureen O'Hara. 9,540 feet. Release not fixed.

PERIOD adventure melodrama of picturesque rascality, spaciously adapted from Daphne du Maurier's best-seller. Primarily a tale of deliberate ship-wrecking, looting and smuggling, it presents Charles Laughton in a grand Jekyll and Hyde rôle, and his recognition of opportunity is a stupendous caricature in which exaggeration subtly amplifies drama. Maureen O'Hara is attractive and shows distinct promise as the heroine. Leslie Banks, Robert Newton and Emlyn Williams contribute sturdy support.

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Story.—Mary Yellen, a pretty Irish girl, comes to England to join her Aunt Patience, wife of Joss, proprietor of the Jamaica Inn, an hostelry on the Cornish coast. Once in the vicinity, she discovers that the Inn has a sinister reputation, and the refusal of the coach driver to drop her and her luggage at the door forces her to appeal for assistance at a near-by mansion. This happens to be owned by Sir Humphrey Pengallan, lord of the manor and he, struck by her beauty, insists upon conducting her to the inn.

One look at Joss convinces Mary that the tales of goings-on at Jamaica Inn are far from exaggerated. Jem Trehearne, one of Joss's wrecking gang, becomes inquisitive, and he is promptly strung up. Mary releases him and the two make their escape. Sir Humphrey is also a Justice of the Peace, and Jem, who turns out to be a Government investigator, goes to him for help. He little knows that Sir Humphrey is the real leader of Joss's army of smugglers and cut-throats, but it is not long before the truth dawns on him and Mary.

Sir Humphrey sets the stage for one last haul, but although his plan fails, he manages to kidnap Mary and board a boat for France. Meanwhile Jem gets busy, and true to tradition, he arrives with the Militia in time to apprehend Sir Humphrey and rescue Mary. Sir Humphrey, who has a streak of madness in him, cheats the hangman by throwing himself from the rigging.

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Maureen O'Hara is a little lacking in experience when it comes to the "—— and the girl is mine" sequences, but otherwise her natural charm serves her in good stead. Robert Newton is a dyed-in-the-wool hero as Jem, and Leslie Banks is first-rate as Joss. Other clever studies come from Marie Ney, Emlyn Williams, and Horace Hodges.

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As for the technical presentation, most of the outdoor action takes place at night, but so effective is the lighting that every spectacular phase is abundantly clear. Laughton and Hitchcock, aided and abetted by Daphne du Maurier, work a box-office miracle.

Points of Appeal.—Grand story, sweeping production, great performance by Laughton, sterling support, spectacular thrills, romantic angle and star and title values.

Prison Train

Grand National. American (A). Directed by Gordon Wiles. Featuring Fred Keating, Linda Winters and Alexander Leftwich. 5,681 feet. Release not fixed.

RACKETEER melodrama of revenge played literally to the death on a prison-bound train. The lot is not particularly pretty and some of the going is hard, but there is, nevertheless, enough logical light relief to support interest in mass and industrial appeal. Active good and camera work effective. Useful two-feature programme booking for most halls.

Story.—Frankie Terris and Mannie Robbin are rival gangsters. Joe, Mannie's young son, meets Louise Frankie's innocent sister, and makes a pass at her. Frankie goes for him and kills him. Mannie, grief beyond measure at the loss of his son, swears to get Frankie. Frankie is sentenced to a term at Alcatraz. Louise, hearing that there will be an attempt on his life on the prison train and tries to warn him. Bill Adams, a federal agent, is in charge, and he gives Louise protection. Neither, however, succeeds in preventing Nemesis overtaking both Mannie and Frankie.

Acting.—Fred Keating illustrates convincingly the mentality of "the rat" as Frankie, and Alexander Leftwich has his moments as Mannie. The two bring drama to the revenge motif. Linda Winters displays promise as Louise, and Peter Potter is sound. Bill Welcome comedy relief is supplied by John Pearce.

Production.—Most of the action takes place on the train. and the journey is, to say the least, a grim one. There is, however, tension most of the way, and this will keep the average fan on tenterhooks.

Appropriate comedy will do the rest. Good photography completes the illusion.

Points of Appeal.—Strong story, good acting, unique atmosphere, strong finale, and accommodating for

Continued on page 31

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle
Boy Slaves (RKO-Radio)—American.	70 min. (U)	Anne Shirley, Roger Daniel, James McCallion.	Juvenile melodrama, an indictment of child labour in America. Acting of young players good, but subject too sordid for the general run of picturegoers.	Not recommended.
Hardys Ride High, The (M-G-M)—American.	81 min. (U)	Mickey Rooney, Lewis Stone, Fay Holden.	Domestic comedy-drama of bright and engaging improbability. Great performance by Mickey Rooney, very good support and atmosphere. Gags bright and human.	Capital light entertainment for all classes and family in particular.
*I Killed the Count (Grand National)—British.	89 min. (A)	Syd Walker, Ben Lyon, Antoinette Cellier.	Murder mystery comedy drama, cleverly adapted from the stage success. Story ingenious and original. Cast, headed by Syd Walker, first-rate, direction resourceful, and staging adequate.	Excellent popular booking. Nothing to harm youngsters.
*Jamaica Inn (Associated British)—British.	106 min. (A)	Charles Laughton, Leslie Banks, Maureen O'Hara.	Period adventure melodrama, adapted from Daphne du Maurier's best-seller. Story grand, Laughton's performance magnificent and thrills spectacular.	Outstanding general booking. Box-office stuff for all classes. Nothing to harm youngsters.
Modern Miracle, The (20th Century-Fox)—American.	97 min. (U)	Don Ameche, Loretta Young, Henry Fonda.	Biographical-cum-documentary drama, based on the life of Alexander Graham Bell, inventor of the telephone. Story great, acting superb, treatment understanding, and atmosphere and detail flawless.	Excellent general booking. Great for the family.
Prison Train (Grand National)—American.	62 min. (A)	Fred Keating, Linda Winters, Alexander Leftwich.	Racketeer melodrama of revenge played to a stern finale on a train. Acting competent, atmosphere realistic and climax stern.	Useful two-feature programme booking for the masses. Unsuitable for youngsters.
Star Reporter, The (Paths)—American.	61 min. (A)	Warren Hull, Marsha Hunt,	Racketeer melodrama with stern political implications and popular romance. Story congenial, acting strong and dialogue crisp.	Good popular booking. Nothing to harm youngsters.
Story of Vernon and Irene Castle, The. (RKO-Radio)—American.	92 min (U)	Fred Astaire, Ginger Rogers, Walter Brennan.	Real life musical romance based on the careers of Vernon and Irene Castle. Story human, acting brilliant, dancing clever, humour refreshing and climax tragic. Feminine appeal tremendous.	Excellent general booking, a box-office certainty for all classes, family included.
Streets of New York (Paths)—American.	73 min. (A)	Jackie Cooper, Martin Spellman, Dick Purcell.	Melodrama with a strong juvenile angle, illustrating the conquest of environment. Story good, acting clever, human angle strong, and climax arresting.	Cast-iron booking for the masses and family.
Sweepstake Racketeers (Paths)—American.	61 min. (A)	Russell Gleason, Shirley Deane, J. M. Kerrigan.	Melodrama of popular versatility. Story straightforward, gangster thrills realistic, and comedy relief bright. Acting good.	Good two-feature programme booking. Safe for the family.
Swift Vengeance (RKO-Radio)—American.	61 min. (A)	Tim Holt, Virginia Weidler, Ace, the Wonder Dog.	Popular gangster melodrama, with pleasing juvenile and canine interests. Story comprehensive, acting good, thrills realistic, and treatment resourceful.	Good two-feature programme booking. Good for youngsters.
Week-End Madness (Renown)—American.	62 min. (A)	Valerie Hobson, G. P. Huntley, Jun. Paul Hervey.	Comedy drama with sociological implications. Sallies both serious and comic a little dated, but entertainment addresses appeal to gallery. Valerie Hobson contributes pleasing performance as well as star values.	Useable support for the unsophisticated. Safe for youngsters.
Women Won't Tell (Renown)—American.	55 min. (A)	Sarah Padden, Gloria Shea, Larry Kent.	Melodrama of woman who finds in child adoption solace for thwarted romance and mother love. Star's performance survives artificial story. Feminine appeal insistent.	Useful supporting proposition for smaller halls. Nothing to harm children.

*A British Film.

REVIEWS FOR SHOWMEN

The Story of Vernon and Irene Castle

RKO-Radio. American (U). Directed by H. C. Potter. Featuring Fred Astaire, Ginger Rogers and Walter Brennan. 8,344 feet. Release not fixed.

REAL life musical romance, a spectacular and faithful re-creation of the meteoric careers of Vernon and Irene Castle, the first and most famous of ballroom dancers. The picturesque success story, with its magic ending, is also a history of the carefree pre-war days, a manual of unforgettable popular melodies and a parade of the "Lambeth Walks" of yesterday. The mantles of the famous fall on Fred Astaire and Ginger Rogers, and they, caught at their best, put over brilliant performances. Through them the entertainment is given form, versatility and tremendous feminine appeal. The presentation, both technical and musical, is ambitious and faithful to period. Excellent general booking, an impeccable and irresistible box-office proposition for all classes and ages.

Story.—Vernon Castle, clown in a vaudeville show, meets Irene Foot, daughter of a small-town doctor. Irene discovers that Vernon can dance, encourages him, becomes his partner, and finally marries him. Unable to secure a joint engagement in New York, they sign a contract for Paris, only to discover on their arrival that Vernon is expected to play his original slapstick rôle. He revolts and the couple continue their rehearsals. Maggie Sutton, a theatrical agent, sees them and persuades the management of the Café de Paris to give them a trial. Their success is instantaneous, and their dancing makes Europe and America Castle-conscious. Retirement is contemplated, but war comes and Vernon enlists. After serving in France he is transferred to Texas, near where Irene is engaged in film work, but is killed in heroic circumstances.

Acting.—Fred Astaire and Ginger Rogers are perfectly cast as Vernon and Irene Castle. There is understanding in their acting as well as their dancing, and this enables them to make the delightful characters live again. Walter Brennan and Edna May Oliver have comparatively minor rôles in support, but make their presence agreeably felt.

Production.—Courtship, marriage, success and tragedy are milestones in the marital biography, and each in turn is played against realistic and picturesque backgrounds and decorated with appropriate melody. The score, represented by such famous old songs as "Oh, you Beautiful Doll," "You're Here and I'm Here," "By the Light of the Silvery Moon," "The Castle Walk," and the "Missouri Waltz," is certain to conjure up memories from the more mature members of the audience. The stars, with their brilliant versatility and wide popularity, will captivate the younger element. The first half is a little on the slow side, but the second has everything and more.

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Points of Appeal.—Human story, idyllic romance, nostalgic quality, good tunes, clever dancing, feminine angle, picturesque staging, moving climax, and star and title values.

The Modern Miracle

20th Century-Fox. American (A). Directed by Irving Cummings. Featuring Don Ameche, Loretta Young and Henry Fonda. 8,840 feet. Release not fixed.

BIOGRAPHICAL-CUM-DOCUMENTARY drama, dedicated to Alexander Graham Bell, Scottish-born inventor of the telephone. Industry, romance, common humanity and the infinite capacity for taking pains that is genius are the predominating pigments of the colourful real-life story, and these, augmented by brilliant acting, understanding direction and flawless technical presentation, blend into a picture that is both an inspiration and a fine entertainment.

It is irrefutable testimony to the adage, "Truth is stranger than fiction," and box-office at that. Excellent general booking, one with star values and everything.

Story.—Alexander Graham Bell, a young voice expert, believes that it is possible to transmit speech over a wire and gives most of his time and all of his meagre earnings to experiment. He receives slight financial backing from Gardner Hubbard, a comparatively wealthy man, and Thomas Sanders, father of a small boy whom he (Alexander) is teaching to triumph over dumbness.

His faithful technical assistant is Tom Watson, a young electrician. Repeated disappointments eventually tempts him to abandon his research, but Mabel, deaf daughter of Hubbard, inspires him to go on. He succeeds, marries Mabel, and goes to England and convinces Queen Victoria of the value of his invention, only later to be accused of infringing patents by the powerful Western Union group. Money to fight the combine is given by Hubbard and Sanders. Just as things look hopeless vital evidence is supplied by Mabel. The climax sees Alexander Graham Bell both a famous man and a happy father.

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Jamaica Inn

Associated British. British (A). Directed by Alfred Hitchcock. Featuring Charles Laughton, Leslie Banks and Maureen O'Hara. 9,540 feet. Release not fixed.

PERIOD adventure melodrama of picturesque rascality, spaciously adapted from Daphne du Maurier's best-seller. Primarily a tale of deliberate ship-wrecking, looting and smuggling, it presents Charles Laughton in a grand Jekyll and Hyde rôle, and his recognition of opportunity is a stupendous caricature in which exaggeration subtly amplifies drama. Maureen O'Hara is attractive and shows distinct promise as the heroine. Leslie Banks, Robert Newton and Emlyn Williams contribute sturdy support.

Spectacular commitments are big, and these are expressed in many thrilling seascapes. The entertainment has physical as well as emotional power and both are firmly wedded through Alfred Hitchcock's artistic, yet lusty, direction. Add exceptional title and star values and you have a picture that is made for every box-office. Outstanding general booking.

Story.—Mary Yellen, a pretty Irish girl, comes to England to join her Aunt Patience, wife of Joss, proprietor of the Jamaica Inn, an hostelry on the Cornish coast. Once in the vicinity, she discovers that the Inn has a sinister reputation, and the refusal of the coach driver to drop her and her luggage at the door forces her to appeal for assistance at a near-by mansion. This happens to be owned by Sir Humphrey Pengallan, lord of the manor, and he, struck by her beauty, insists upon conducting her to the inn.

One look at Joss convinces Mary that the tales of goings-on at Jamaica Inn are far from exaggerated. Jem Trehearne, one of Joss's wrecking gang, becomes inquisitive, and he is promptly strung up. Mary releases him and the two make their escape. Sir Humphrey is also a Justice of the Peace, and Jem, who turns out to be a Government investigator, goes to him for help. He little knows that Sir Humphrey is the real leader of Joss's army of smugglers and cut-throats, but it is not long before the truth dawns on him and Mary.

Sir Humphrey sets the stage for one last haul, but although his plan fails, he manages to kidnap Mary and board a boat for France. Meanwhile Jem gets busy, and, true to tradition, he arrives with the Militia in time to apprehend Sir Humphrey and rescue Mary. Sir Humphrey, who has a streak of madness in him, cheats the hangman by throwing himself from the rigging.

Acting.—Charles Laughton is Sir Humphrey Pengallan, and his inimitable sense of humour allows incongruous traits to blend into a character of a hearty yet amiable villainy. His is a portrait worthy of the distinguished Laughton gallery.

Maureen O'Hara is a little lacking in experience when it comes to the "—— and the girl is mine" sequences, but otherwise her natural charm serves her in good stead. Robert Newton is a dyed-in-the-wool hero as Jem, and Leslie Banks is first-rate as Joss. Other clever studies come from Marie Ney, Emlyn Williams, and Horace Hodges.

Production.—The character of the entertainment is smartly suggested by spectacular opening scenes of wrecking and smuggling, and it ends on the same hearty note. Sandwiched between is a story told mainly by dialogue. The genius of Laughton and the vigour of the supporting characterisation counteract any possible loss of virility. The film is swashbuckling fare in word as well as action and a compliment to the stalls and the gods alike.

As for the technical presentation, most of the outdoor action takes place at night, but so effective is the lighting that every spectacular phase is abundantly clear. Laughton and Hitchcock, aided and abetted by Daphne du Maurier, work a box-office miracle.

Points of Appeal.—Grand story, sweeping production, great performance by Laughton, sterling support, spectacular thrills, romantic angle and star and title values.

Prison Train

Grand National. American (A). Directed by Gordon Wiles. Featuring Fred Keating, Linda Winters and Alexander Leftwich. 5,681 feet. Release not fixed.

RACKETEER melodrama of revenge played literally to the death on a prison-bound train. The plot is not particularly pretty and some of the going is hard, but there is, nevertheless, enough logical light relief to support interest in mass and industrial appeal. Acting good and camera work effective. Useful two-feature programme booking for most halls.

Story.—Frankie Terris and Mannie Robbins are rival gangsters. Joe, Mannie's young son, meets Louise, Frankie's innocent sister, and makes a pass at her. Frankie goes for him and kills him. Mannie, grieved beyond measure at the loss of his son, swears to get Frankie. Frankie is sentenced to a term at Alcatraz, and Louise, hearing that there will be an attempt on his life, boards the prison train and tries to warn him. Bill Adams, a federal agent, is in charge, and he gives Louise his protection. Neither, however, succeeds in preventing Nemesis overtaking both Mannie and Frankie.

Acting.—Fred Keating illustrates convincingly the mentality of "the rat" as Frankie, and Alexander Leftwich has his moments as Mannie. The two bring strength to the revenge motif. Linda Winters displays emotional promise as Louise, and Peter Potter is sound as Bill. Welcome comedy relief is supplied by John Pearse.

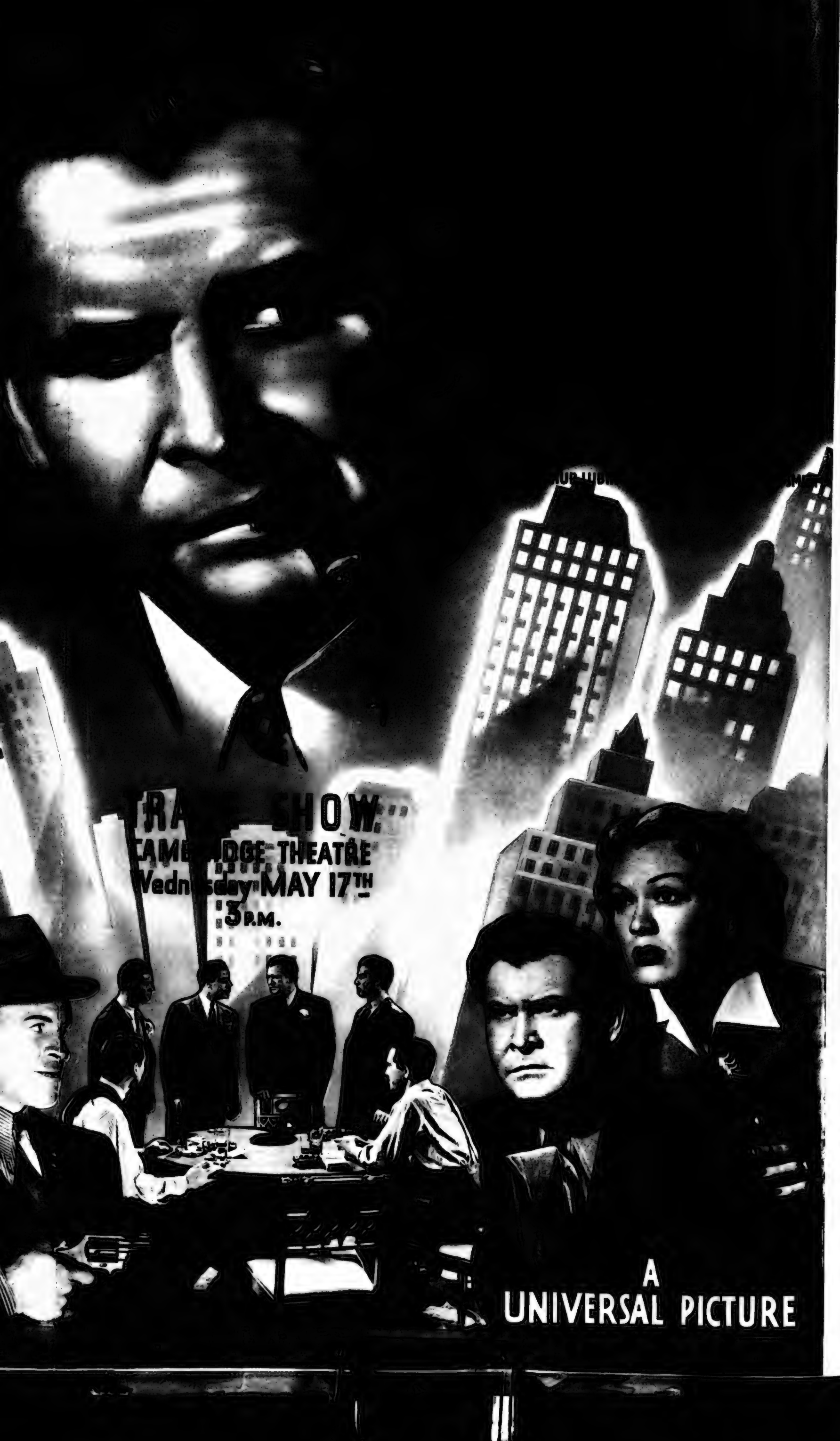
Production.—Most of the action takes place on a train, and the journey is, to say the least, a grim one. There is, however, tension most of the way, and this should keep the average fan on tenterhooks.

Appropriate comedy will do the rest. Good photography completes the illusion.

Points of Appeal.—Strong story, good acting, unique atmosphere, strong finale, and accommodating footage.

Continued on page 31

BING CROSBY
MISCHA AUER
JOAN BLONDELL
East Side of Heav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"EAST SIDE OF HEAVEN"

Bing Crosby and Joan Blondell are co-starred in the Universal picture EAST SIDE OF HEAVEN which General Film Distributors is Trade showing at the Cambridge Theatre on Thursday, May 18, at 8.30 p.m. Mischa Auer and "Baby Sandy" are featured.

THREE MORE FROM GENERAL FILMS

Scenes from forthcoming Universal pictures (1 and 2) THE FAMILY NEXT DOOR with Hugh Herbert, Joy Hodges, Eddie Quillan and Ruth Donnelly, which is being shown at the Cambridge on Tuesday afternoon. (3) MYSTERY OF THE WHITE ROOM with Bruce Cabot and Joan Woodbury at the Cambridge on Friday, May 19, at 3 p.m. (4) Barton MacLane and Eve Arden in BIG TOWN CZAR at the Cambridge on Wednesday afternoon.

Ban on Child Labour in Kinemas

NEW MANCHESTER RULES ON SEPT. 1

As from September 1 next, when the compulsory school age is raised to 15, it will be illegal in Manchester to employ a child between the ages of 14 and 15 in any kinema, theatre, music-hall or other places of public entertainment, to sell programmes to refreshments or other articles, to take checks or tickets or to shift scenery.

Whilst there are a number of occupations in respect of which exemption certificates may be issued, duties in kinemas such as those as have been mentioned will not be accepted as "beneficial" for the purpose of an employment certificate.

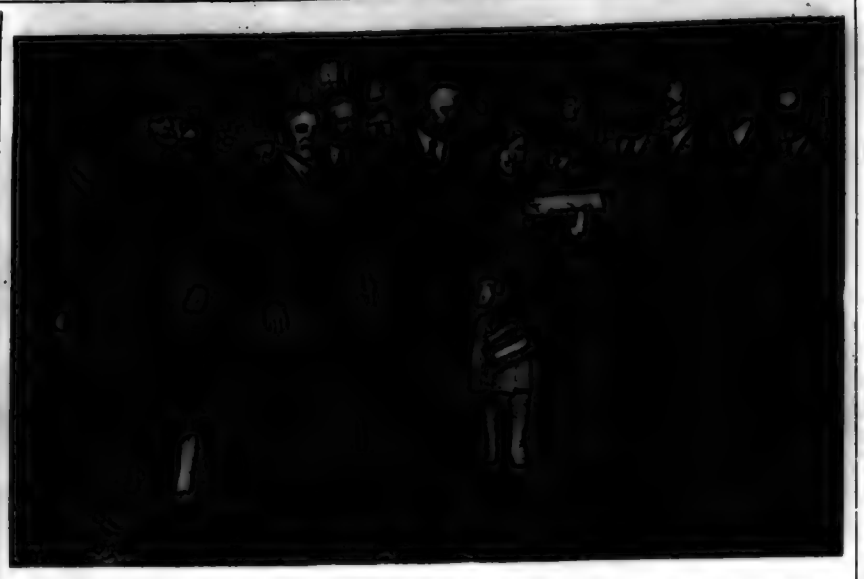
Even in cases where boys of 14 are granted certificates of exemption it is stipulated that the maximum hours of employment be limited to 36 per week, exclusive of intervals for meals. The daily working hours to begin not earlier than 7 a.m. and to end not later than 5.30 p.m. with one day per week on which the child shall not be employed after 1 p.m. Holidays shall not be less than two weeks per annum, together with the usual public holidays with pay during the first year of employment. Furthermore, employers must provide opportunities for the child to attend day classes for a period of not less than four hours per week, or if suitable classes are not available, evening classes for a minimum of two hours on two evenings per week during the normal session.

KINEMA EXONERATED FROM BLAME

"Not Responsible for Juvenile Crime," says Doctor

That the kinema was not responsible for juvenile crime was the declaration of Dr. T. M. Methven, deputy medical officer of health for the Mental Deficiency Acts Committee for Somerset. Speaking at the annual meeting of the Weston-super-Mare branch of the Somerset Association for Mental Welfare, Dr. Methven said they had had quite a lot of the blame for the present alleged increase in juvenile crime placed on things like the kinema. Generally, the kinema had no really serious effect on the juvenile.

It was very easy to blame the kinema for faults, but it was also very difficult to see the good points. Yet it had been shown by statistics that by the introduction of a good kinema in a district where hooliganism and rioting had been prevalent those law breakings had subsided to a remarkable extent, and there was no doubt that the kinema had contributed to bringing about that state of affairs.



After the Birmingham Trade show of I KILLED THE COUNT, Grand National entertained local exhibitors and gave them an opportunity of meeting Syd Walker the star. Left to right: Harry Reynolds (director Coronet), Mrs. Gilbert (Grand, Tamworth), Miss Thornburn (Palace, Tamworth), H. B. Lane (director Beauford and Rock), Capt. S. W. Clift (chairman Clifton circuit), Syd Walker, A. Seymour (Forum, Birmingham), A. Ferrier Cornforth (Gen. Manager Scala, Birmingham) (Chairman, C.E.A.), S. Last (Sheldon Cinema), and E. K. Hawtin, Cannock (Chairman of Hawtin Circuit)

SECOND MR. REEDER SUBJECT FROM GRAND NATIONAL

"The Missing People" Trade Show Next Tuesday

In Grand National's first picture, "The Mind of Mr. Reeder," Will Fyffe brought to the screen a detective created by the master of all detective writers, Edgar Wallace. So completely appealing was this pawky Scots humorist in the character of the benevolent Mr. Reeder that it was obvious that a second picture starring this well-known detective would be wanted.

This second picture is now ready for presentation, and will be Trade shown by Grand National at the Cambridge Theatre at 8.45 p.m. on Tuesday, May 16. "The Missing People," which again presents Will Fyffe as Mr. Reeder, is a Jack Raymond production directed personally by Jack Raymond and produced by Charles Q. Steel. Will Fyffe has been surrounded by a strong cast, which includes Lyn Harding, Kay Walsh, Ronald Shiner, Patricia Roc, Anthony Holles, Reginald Purdell and O. B. Clarence.

Mr. Reeder, who, it will be remembered, is attached to the Public Prosecutor's office, is this time set the task of cleaning up a number of mysterious disappearances that have been taking place over a period of some months. He discovers a link between them all—the fact that they were all lonely people who received money by registered post each month, and whose remittances stopped immediately they disappeared. He traces these remittances to a city firm of financiers, and is soon on the track of the culprits. These—for they are two brothers—are shielding behind a very respectable firm of solicitors, and it is only by patient sifting of the clues that present themselves that Mr. Reeder eventually clears up the mystery and saves their last victim from the fate that had overtaken the others.

Lyn Harding and Anthony Holles play the parts of the two brothers Branstone, who are guilty of the murders; Patricia Roc is seen as Doris Bevan, marked down as the next victim, but saved by the astuteness of Mr. Reeder; Ronald Adam has the part of Surtees, the blind secretary, and Ronald Shiner the redoubtable Sam Hackett, the ex-convict who is unconsciously instrumental in getting Mr. Reeder out of the hands of the murderers.

Trade show tickets will be allocated on application only.

Spy Thriller

The second picture is "Panama Patrol," a spy thriller featuring Leon Ames and Charlotte Wynters.

This picture, too, carries on the dramatic incidents in the lives of characters created in a previous feature—Major Waring, of "The Cipher Bureau" of the United States Intelligence Service.

"Panama Patrol" contains all the thrills associated with stories of secret-service activities, plus the additional interest which attaches to the decoding of secret codes, which is described in an extremely entertaining manner, whilst playing an integral part in the unfolding of the drama.

Leon Ames plays the part of Major Waring, head of the Cipher Bureau in the Intelligence Service, who is called upon to decode a message that turns out to disclose a plot by an Oriental power to obtain plans of the power stations of the Panama Canal.

With the help of his secretary, Helen, played by Charlotte Wynters, Waring and his men manage to round up the foreign agents and obtain the plans before they can be dispatched abroad.

"Panama Patrol," which was directed by Charles Lamont, is a Franklyn Warner Production, which will be Trade shown by them at their private theatre, Wallace House, Wardour Street, London, W.1, on Wednesday, May 17, at 11 a.m. and 3 p.m.

New £75,000 Production Company

INTER CONTINENTAL TAKEN OVER

Inter Continental Films have now been taken over by a new company known as Marks Pollock Mayer Picture Corporation, with a capital of £75,000.

The directors of the new company are H. S. Marks and Ellen Pollock, the well-known author, and Carl Mayer.

The capital consists of £50,000 in 8 per cent. preference shares and £25,000 in 1s. ordinary shares. Solicitors are J. D. Langton and Passmore, and the registered offices, 130, George Street, Portman Square.

Inter Continental Films was formed on February 25, 1937, with a capital of £5,000. As announced in KINE. of April 27, Inter Continental is a member of a new amalgamation of four companies, including M.M. Productions, Metropolitan Productions and Anglo Films, and the new company will consolidate the group, concentrating on feature production.

It is understood that Mario Zampi has relinquished his connection with Anglo Films.

M.M. Productions are now controlled by Oswald Moor and Harry S. Marks, who has been largely responsible for the new scheme of amalgamation.

The tentative production date is given as May 25, when the remaining films in the family series, "The Grove," will be completed.

A.B.P.C. SALES TALKS THIS WEEK-END

"Jamaica Inn" Premiere Marks Opening

Arthur Dent is assembling the executives and sales force of Associated British Picture Corporation at Film House to-morrow (Friday) for the annual Sales Conference of the Distribution Department.

As a fitting commencement to the proceedings, they will attend the showing of "Jamaica Inn," the new Pommer-Laughton production, which has its world première at the Regal that evening at 9 p.m.

Saturday until 5.30 p.m. will be taken up with a visit to the Elstree Studios for viewing and production talks on the new Associated British material, which will include "Poison Pen," adapted from the Richard Llewellyn play and starring Flora Robson. "Just William," based on the popular Richmal Crompton family stories. "At the Villa Rose," the well-known A. E. W. Mason thriller, and "Dead Man's Shoes," starring Leslie Banks, are near enough to completion to be viewed and conferred upon.

Efforts are being made to show also the John Argyle production of the Edgar Wallace story, "The Dark Eyes of London," for which Bela Lugosi was brought over from Hollywood.

Saturday evening, a dinner is being held at the A.B.P.C. Sports Club at Hendon with Arthur Dent in the chair.

The Conference resumes again on Sunday at 10 a.m. at the Trocadero Restaurant and will continue throughout the day.

"THE LITTLE PRINCESS" TRIUMPH

Shirley's Biggest Success

Francis L. Harley, managing director of 20th Century-Fox in Great Britain, has received a cable from Walter J. Hutchinson, director of foreign distribution, stating that the first 2,000 bookings in the United States of the Shirley Temple Technicolor film, "The Little Princess," have yielded an increase of 60 per cent. ahead of all recent Temple starring subjects.

A. W. Jarratt, in booking this film for the Gaumont-British circuit, described it as one of the three biggest box-office successes since the advent of talking pictures.

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Watch for further announcements

From the Editor's Letter Bag

The Independents' Position Explained

COMMITTEE ALREADY FUNCTIONING

J. ALEXANDER

MAY I, as chairman of the Independents' Committee, correct an unintentional mis-statement which appears in two Trade papers (regarding the formation of the Independents' Committee), alleging the work of this committee is held up for lack of definition of an independent exhibitor.

Firstly, the Independents' Committee was properly and legally formed, and the report setting out the function of that committee was passed as proper and legal by the C.E.A. solicitor.

Secondly, the Executive Committee of the London branch, having appointed from its members this Independents' Sub-committee could not have so decided had they not known what was an independent exhibitor. Having done this and given the power to the sub-committee to invite other independent exhibitors, the Independent Sub-committee says that the question of a definition does not arise.

Two members of the London executive tried to force the question of definition and one proposed and the other seconded that the report of the sub-committee be referred back for such definition, but on putting same to vote they were the only two members that voted for reference back. Thus the Independents' Committee's report was carried with only these two dissentients.

In the interests of all members and to clear up any [illegible]sunder-standing from this (unintentio[illegible]lly) in-correct report I shall be obliged [illegible]ou will kindly insert this in your journal.

That the committee is, in fact, [illegible] being, and functioning, and is doing so [illegible]der the official wing of the London bran[illegible] C.E.A. is clearly demonstrated by the fa[illegible] that a further meeting of the Independe[illegible]s' Sub-committee has already been c[illegible]ed for Friday, May 12, at the C.E.A. offic[illegible] London.

J. ALEXANDER, Chairman, Branch Independents' Sub-comm[illegible]ee.

Mr. Goldwyn Reaches New Heights—"Sunday Express"

"WUTHERING HEIGHTS"—a masterpiece. Brilliant in acting and screencraft. Filmed with amazing realism. Big scale proposition.
"Daily Film Renter."

Magnificent achievement and outstanding proposition. An Entertainment unforgettable in its emotional power. A production which every exhibitor owes it to his public to present.
"To-day's Cinema."

A picture of wide and commanding box-office address. Intelligent direction, fine acting, effective staging.
"Kinematograph Weekly."

"A very great film, brilliantly acted by Laurence Olivier, Merle Oberon, Flora Robson and Hugh Williams."
"News of the World."

"An excellent job—excellent atmosphere—cast could not have been better."
"Empire News."

Great "WUTHERING HEIGHTS"—Hollywood has 'done it proud.' Filmgoers will admire the production and acting. It is a very noble film—a grand film.
"Evening News."

A grand film. Goldwyn has brought a strange and compelling novel to the screen in a magnificent way.
"Evening Standard."

"WUTHERING HEIGHTS" is emotional, three-decker entertainment. I have nothing but praise for the performances, especially those of Laurence Olivier and Geraldine Fitzgerald.
"Daily Express."

Gripping entertainment uncommonly well done. Samuel Goldwyn, producer, and William Wyler, director, have surpassed themselves.
"News Chronicle."

A magnificently made version of the novel. Laurence Olivier does well and Merle Oberon is excellent. Beautifully acted and well produced.
"Daily Mirror."

"It is a splendid spectacle. An exceptional film."
"Manchester Guardian."

A fine, indeed, an outstanding film. Laurence Olivier—one of the most powerful performances I have ever watched.
"Sunday Express."

If you want to enjoy yourself go and see this film.
"Sunday Pictorial."

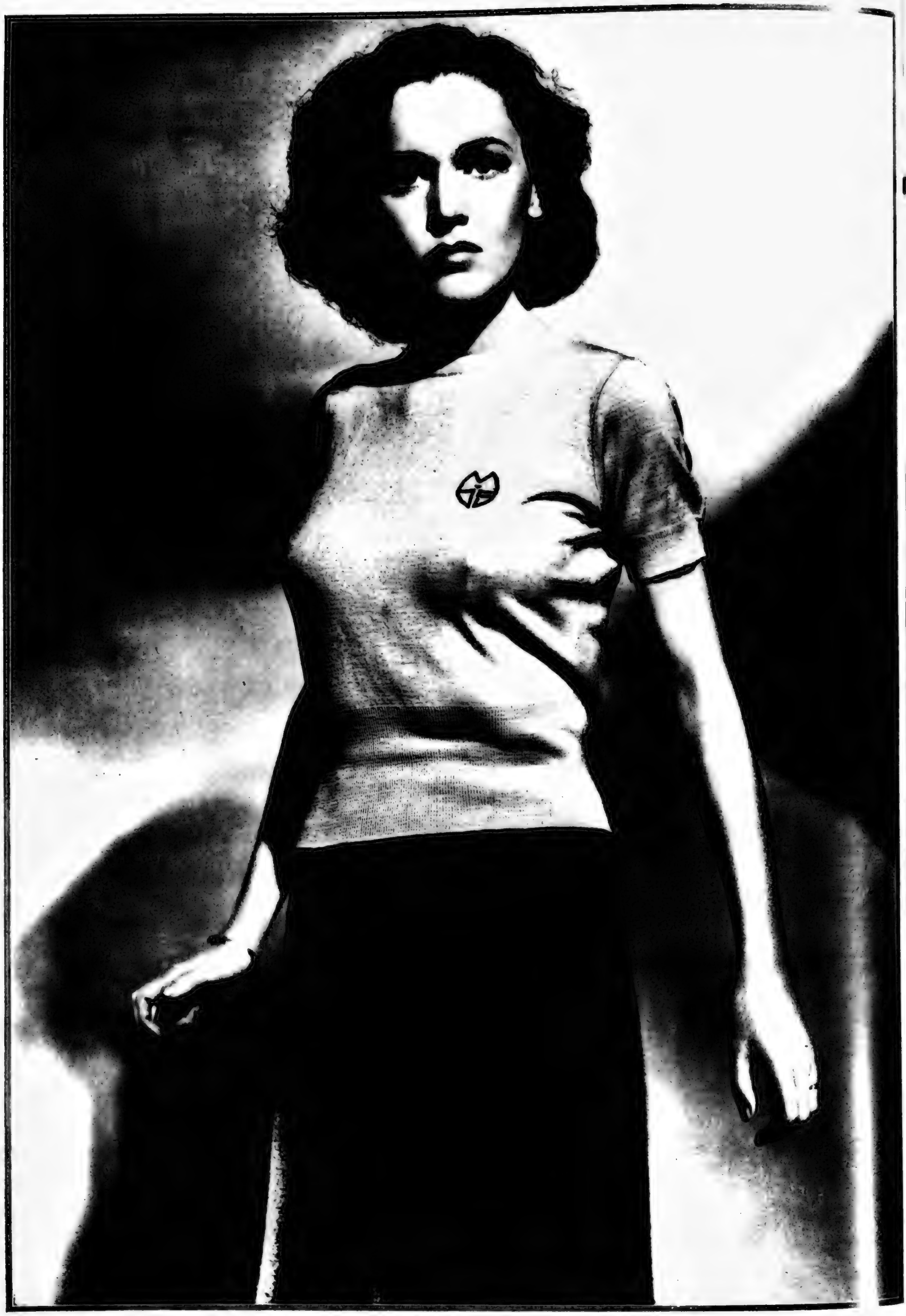
"A magnificent film—a poignant picture that you'll remember for months—a film to see."
"Sunday Graphic."

WUTHERING HEIGHTS

distributed by

UNITED ARTISTS

"LET US LIVE"



Maureen O'Sullivan in LET US LIVE which is claimed to be one of the biggest pictures in Columbia's new programme. It co-stars Henry Fonda, Maureen O'Sulli and Ralph Bellamy and will be Trade shown this (Thursday) evening at 8.30 p.m. at the Cambridge Theatre.

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Dramatic and human interest i
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graphy and lighting are excelle
C.E.A. FILM
MONOGRAM PICTURES

UNANIMITY OF OPINION!

8¼ MARKS

Well thought out and full of incident, with a sufficient number of complications to keep interest alive all through. Dramatic and human interest is strong, and there is a capital touch of humour. Jackie Cooper is well cast in the lead and gives a sterling performance. Martin Spellman, the clever juvenile star, plays a crippled boy and scores equally well in the emotional dramatic and comedy scenes. The photography and lighting are excellent.

C.E.A. FILM REPORT.

A Will not fail to appeal. The play has punch, particularly towards the climax. The acting meets every demand, and the atmosphere is flawless. Cast-iron booking, box-office stuff for the crowd. Human story, lofty spirit, good dramatic twists, clever acting, feminine angle, good title and popular cast.

KINEMATOGRAPH WEEKLY.

B Jackie Cooper appealingly handles principal role, with fine support from Martin Spellman, and plot unfolds to touching, emotional episodes, flashes of gangster melodrama and heart tug passages. Staging is entirely appropriate and direction extracts full quota of effect from narrative material. Splendid holding entertainment.

DAILY FILM RENTER.

C Sure-fire for popular showmen. Enthusiastic reception by the Trade. The appeal of the picture lies in its clean, wholesome sentiment developed from theme of a barely adolescent lad who contrives to retain his ideals even in the drab back streets of New York. The picture has a further attraction in the person of Jackie Cooper, who still remains a box-office personality and a sure magnet to many thousands of fans throughout the country. It is these factors which powerfully indicate a wholly dependable investment for the popular showman.

THE CINEMA.

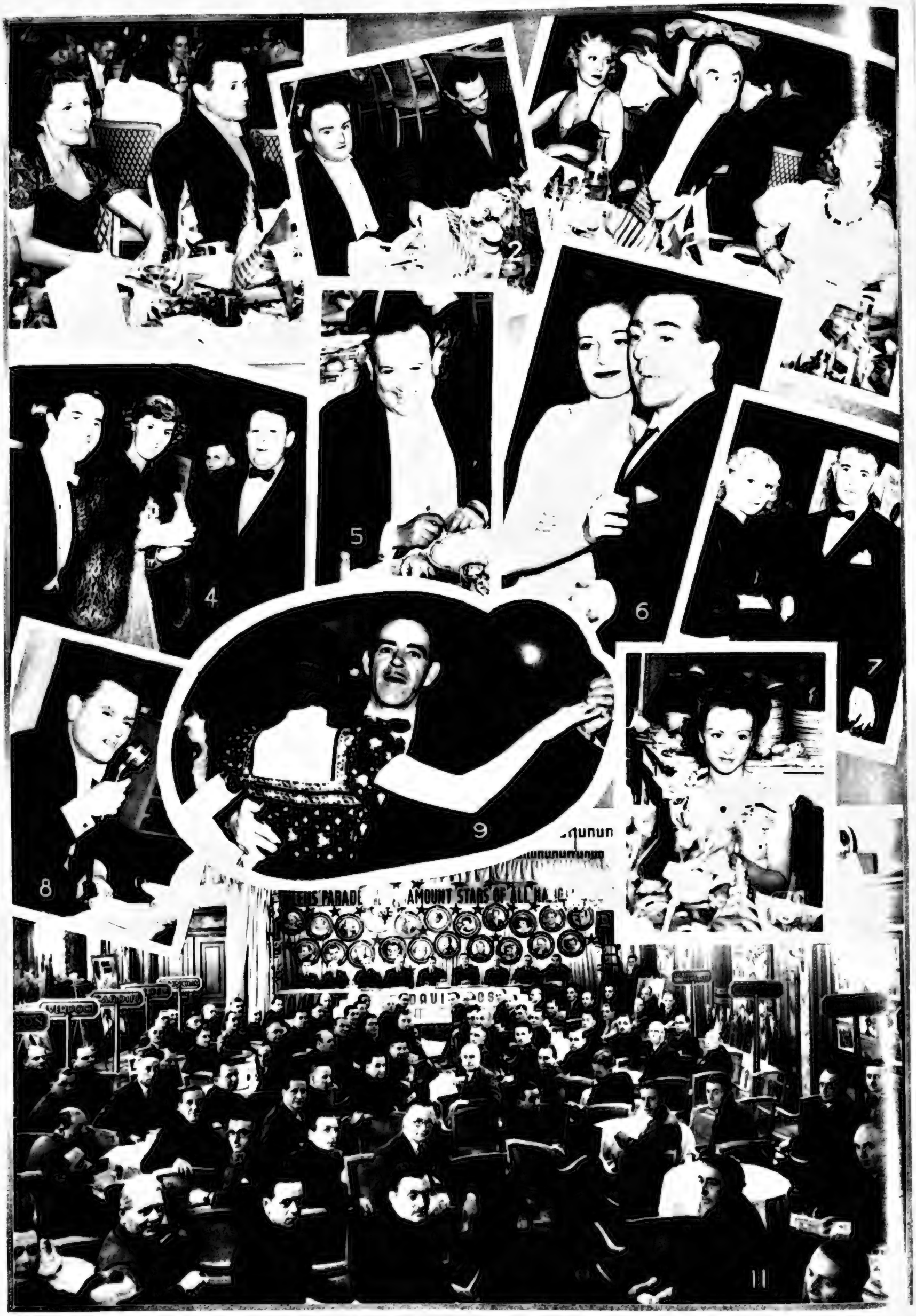
D Gives Jackie Cooper the best opportunity yet, and he certainly holds the interest by his restraint, self sacrifice and general human qualities. The surroundings are very realistic and the picture keeps on the move. There are melodramatic thrills, but human interest takes paramount place. Should meet with popular appeal. Entertainment values: Action, good human appeal and suspense.

FAULKNERS.

E This picture has powerful dramatic suspense and strong emotional and human interest values. It grips all through and has plenty of action and story developments. Acting very good by all, including a number of youngsters. Appeal, sure-fire human interest entertainment for all classes. Unreservedly recommended.

IMPARTIAL REPORT.

R

THE PARAMOUNT CONVENTIC N

The highlight of the Paramount "David Rose" Convention was the banquet on Sunday night. (1) David Rose, manag'ng director, and Mrs. Rose. (2) Tony Reddin, publicity chief, and David Macdonald, director of "This Man is News." (3) Barbara Blair, Lord McGowan and Ellen Drew. (4) Mr. and Mrs. Ray Milland and Charles Laughton. (5) "Dickie." (6) Valerie Hobson and Anthony Havelock Allan. (7) Wesley Ruggles, Paramount director. (8) Earl St. John at the "mike." (9) James Hogan, director of the "Bulldog Drummond" series. (10) Jan'ne Darcey, young French star. (11) A view of the delegates at the Convention

EDITED BY P. L. MANNOCK

FOUR FOR ASSOCIATED BRITISH

Studios Working at Full Pressure

WALLACE THRILLER STARTS

WHEN Herbert Brenon took the floor at Elstree on Friday last with the Edgar Wallace thriller, "The Flying Squad," the number of Associated British pictures in production was brought up to four.

Phyllis Brooks is playing the only feminine part in this melodrama of "dope" smuggling, with Sebastian Shaw, Jack Hawkins and Henry Oscar in other prominent rôles. Walter Harvey is photographing.

On Monday morning, after a few hours' interval, I met Tommy Trinder for the second time, on the Associated British floors.

The energy of this inexhaustible young comedian is something to marvel at. At Sunday night's Paramount party he deputised for Vic Oliver as cabaret compère at practically no notice at all, but his glib wit showed no signs of this. Early the next morning his flow of frivolity, as he chatted to me on the set, wearing pyjamas and dressing-gown, was unabated in volume.

Besides playing in "She Couldn't Say No"—present title of "Funny Face"—he is working two shows at the Brighton Hippodrome this week.

Basil Radford was also at work, the scene being a hotel bedroom. My old friend Graham Cutts is directing and Claude Friese-Greene is at the camera.

In the "Yard"

On another floor was the Commissioner's office at Scotland Yard, where Henry Oscar was at his desk, a very perplexed police chief, over a series of East End murders, and Sebastian Shaw as the handsome man of mystery.

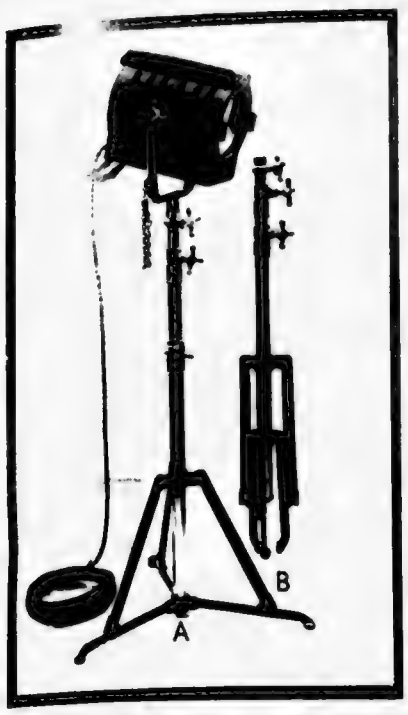
Edgar Wallace's play, "The Flying Squad," is being directed by Herbert Brenon and photographed by Walter Harvey. Smuggling enters into the story, and Jack Hawkins and Phyllis Brooks have plenty to do.

Thomas Bentley I found on final shots of "Dead Man's Shoes," with Leslie Banks, and the "Poison Pen" unit, headed by Flora Robson, Ann Todd and Catherine Lacey, were out making wedding scenes at Aldenham Parish Church.

Church Location

The little old church of Aldenham, some three miles from Elstree Studios, has been the locale for several exterior sequences for "Poison Pen," in which Flora Robson, the vicar's sister, stops village gossips from tormenting the little dressmaker, who is believed to have been the writer of the "poison pen" letters.

Athole Stewart, Ann Todd, Mary Hinton and Cyril Chamberlain have also been featuring in these churchyard scenes.



Beard's 500-watt Baby Spot

BEARD'S NEW BABY SPOT LAMP

FOR STUDIO USE

The new 500-watt Baby Studio Spotlight recently introduced by R. R. Beard, Ltd., is made in two models, one to accommodate the bi-post lamp, and the other to suit a Class A1 projector type lamp with E.S. cap, maximum beam divergence being approximately 40 deg. and 50 deg. respectively.

The lamphousing is rigidly constructed from cast aluminium, with an inner lining of sheet steel, special attention having been paid in the designing to ensure efficient ventilation and to prevent leak-light. The front of the housing is fitted with a 5½-in. diameter prismatic step lens of suitable focus, mounted in a recessed cup to prevent breakage and is provided with clips for diffusing screens or masks.

A large door at the rear of the housing, hinged upwards and folding over the top of the housing sufficiently permits unobstructed access to the interior. Alteration in beam divergence is effected by a screw motion, operated from the rear of the housing.

The lampholder is mounted on a specially designed carriage, which also carries the Rhodium plated spherical reflector, the position of which is carefully set before despatch from works. The reflector may easily and quickly be removed from the carriage by depressing a small retaining spring catch, and is automatically replaced in its correct position. A double-pole switch is fitted on the side of the lamphouse and 25 ft. of cable, with a suitable plug, is provided.

The lamphousing is mounted in a cast yoke, allowing any degree of tilt, and is provided with easy-grip clamping handles.

The stand is of the double telescopic type with a minimum height of approximately 2 ft. 8 in. and a maximum of 6 ft. 9 in. Easy-grip clamping handles are fitted, with special clamping blocks, designed so that tubes are not damaged by the clamping screws.

Two types of base are available, a cast-iron base fitted with easy running rubber-tyred casters, or a collapsible base, the latter being very useful for storage purposes. No clamping handles are used on the collapsible base, the more weight placed on the stand the tighter the legs are held.

"NURSE CAVELL"

Shooting Date May 13

Herbert Wilcox has chosen Saturday, May 13 [illegible] anniversary of the starting of "Sixty Glorious Years," and one of his lucky dates to commence shooting on "Nurse Cavell," his first Hollywood picture with Anna Neagle.

In a letter from Hollywood he states that [illegible] Zanuck, president of RKO-Radio and [illegible] of the Anglo-American partnership under which the film is being made, is going to Hollywood to be present at the shooting of the first scenes.

Max Hogan, who has recently worked on "Thank at Oxford" and "Owd Bob," has written the script. Anna Neagle, in the title-part, will be supported by Edna Mae Oliver, Robson, and Zasu Pitts.

"MIDNIGHT MAIL" FINISHES AT KING'S CROSS STATION

After being five weeks in production at the Elstree studios, the Admiral film production "Midnight Mail," was completed at King's Cross Station, where the final scene was shot by Maurice Elvey during the night's work. Victor Greene is producing, with Derrick de Marney, Diana Churchill and Jean Gillie starring.

On A WINDOW IN LONDON set at Denham. L. to R., Josef Somlo, Richard Norton, Patricia Roc, Michael Redgrave, Sally Gray, and director, Herbert Mason. Glen MacWilliams is at the camera

Somlo Prepares Two More Subjects

"NIGHT OF THE FIRE"

Football Exteriors

Immediately "A Window in London" is completed in about a month's time, the next Somlo production, "The Night of the Fire," will take the floor at Denham. Brian Desmond Hurst will direct, with Ian Dalrymple as associate producer.

"Arsenal Stadium Mystery"

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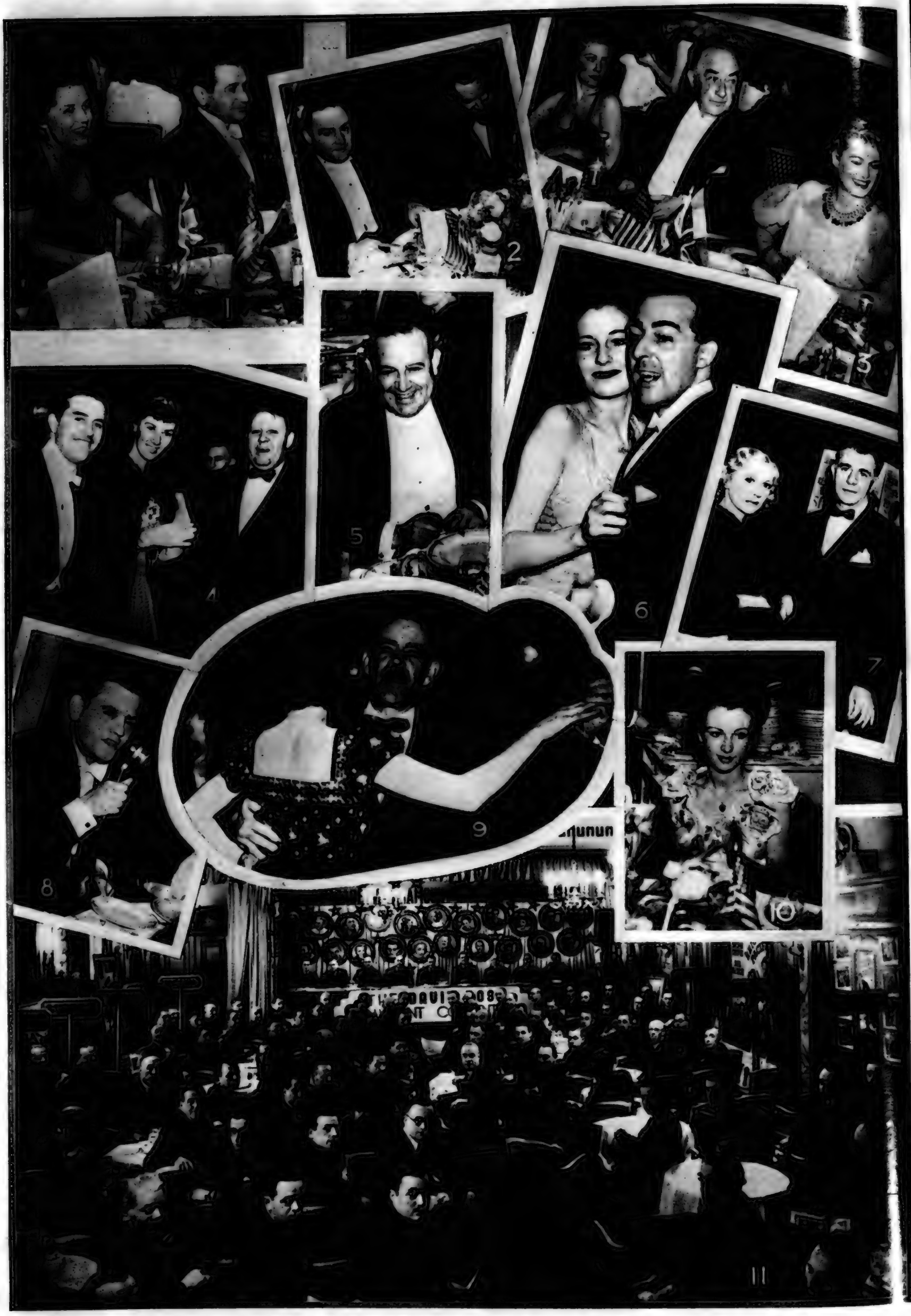


The highlight of the Paramount "David Rose" Convention was the banquet on Sunday night. (1) David Rose, managing director, and Mrs. Rose. (2) Tony Reddin, publicity chief, and David Macdonald, director of "This Man is News." (3) Barbara Blair, Lord McGowan and Ellen Drew. (4) Mr. and Mrs. Ray Milland and Charles Laughton. (5) "Dickie." (6) Valerie Hobson and Anthony Havelock Allan. (7) Wesley Ruggles, Paramount director. (8) Earl St. John at the "mike." (9) James Hogan, director of the "Bulldog Drummond" series. (10) Janine Darcey, young French star. (11) A view of the delegates at the Convention

EDITED BY P. L. MANNOCK

FOUR FOR ASSOCIATED BRITISH

Studios Working at Full Pressure

WALLACE THRILLER STARTS

WHEN Herbert Brenon took the floor at Elstree on Friday last with the Edgar Wallace thriller, "The Flying Squad," the number of Associated British pictures in production was brought up to four.

Phyllis Brooks is playing the only feminine part in this melodrama of "dope" smuggling, with Sebastian Shaw, Jack Hawkins and Henry Oscar in other prominent rôles. Walter Harvey is photographing.

On Monday morning, after a few hours' interval, I met Tommy Trinder for the second time, on the Associated British floors.

The energy of this inexhaustible young comedian is something to marvel at. At Sunday night's Paramount party he deputised for Vic Oliver as cabaret compère at practically no notice at all, but his glib wit showed no signs of this. Early the next morning his flow of frivolity, as he chatted to me on the set, wearing pyjamas and dressing-gown, was unabated in volume.

Besides playing in "She Couldn't Say No"—present title of "Funny Face"—he is working two shows at the Brighton Hippodrome this week.

Basil Radford was also at work, the scene being a hotel bedroom. My old friend Graham Cutts is directing and Claude Friese-Greene is at the camera.

In the "Yard"

On another floor was the Commissioner's office at Scotland Yard, where Henry Oscar was at his desk, a very perplexed police chief, over a series of East End murders, and Sebastian Shaw as the handsome man of mystery.

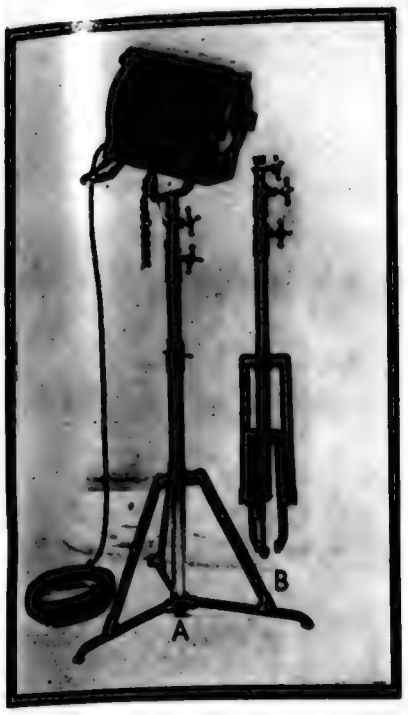
Edgar Wallace's play, "The Flying Squad," is being directed by Herbert Brenon and photographed by Walter Harvey. Smuggling enters into the story, and Jack Hawkins and Phyllis Brooks have plenty to do.

Thomas Bentley I found on final shots of "Dead Man's Shoes," with Leslie Banks, and the "Poison Pen" unit, headed by Flora Robson, Ann Todd and Catherine Lacey, were out making wedding scenes at Aldenham Parish Church.

Church Location

The little old church of Aldenham, some three miles from Elstree Studios, has been the locale for several exterior sequences for "Poison Pen," in which Flora Robson, the vicar's sister, stops village gossips from tormenting the little dressmaker, who is believed to have been the writer of the "poison pen" letters.

Athole Stewart, Ann Todd, Mary Hinton and Cyril Chamberlain have also been featuring in these churchyard scenes.



Beard's 500-watt Baby Spot

BEARD'S NEW BABY SPOT LAMP

FOR STUDIO USE

The new 500-watt Baby Studio Spotlight recently introduced by R. R. Beard, Ltd., is made in two models, one to accommodate the bi-post lamp, and the other to suit a Class A1 projector type lamp with E.S. cap, maximum beam divergence being approximately 40 deg. and 50 deg. respectively.

The lamphousing is rigidly constructed from cast aluminium, with an inner lining of sheet steel, special attention having been paid in the designing to ensure efficient ventilation and to prevent leak-light. The front of the housing is fitted with a 5½-in. diameter prismatic step lens of suitable focus, mounted in a recessed cup to prevent breakage and is provided with clips for diffusing screens or masks.

A large door at the rear of the housing, hinged upwards and folding over the top of the housing sufficiently permits unobstructed access to the interior. Alteration in beam divergence is effected by a screw motion, operated from the rear of the housing.

The lampholder is mounted on a specially designed carriage, which also carries the Rhodium-plated spherical reflector, the position of which is carefully set before despatch from works. The reflector may easily and quickly be removed from the carriage by depressing a small retaining spring catch, and is automatically replaced in its correct position. A double-pole switch is fitted on the side of the lamphouse and 25 ft. of cable, with a suitable plug, is provided.

The lamphousing is mounted in a cast yoke, allowing any degree of tilt, and is provided with easy-grip clamping handles.

The stand is of the double telescopic type with a minimum height of approximately 2 ft. 8 in. and a maximum of 6 ft. 9 in. Easy-grip clamping handles are fitted, with special clamping blocks, designed so that tubes are not damaged by the clamping screws.

Two types of base are available, a cast-iron base fitted with easy running rubber-tyred casters, or a collapsible base, the latter being very useful for storage purposes. No clamping handles are used on the collapsible base, the more weight placed on the stand the tighter the legs are held.

"NURSE CAVELL"

Shooting Date May 13

Herbert Wilcox has chosen Saturday, May 13—anniversary of the starting of "Sixty Glorious Years," and one of his lucky dates—to commence shooting on "Nurse Cavell," his first Hollywood picture with Anna Neagle.

In a cable from Hollywood he states that George Schaefer, president of RKO-Radio and creator of the Anglo-American partnership plan under which the film is being made, is flying to Hollywood to be present at the shooting of the first scenes.

Michael Hogan, who has recently worked on "The Yank at Oxford" and "'Owd Bob," has written the script. Anna Neagle, in the title rôle, will be supported by Edna Mae Oliver, May Robson, and Zasu Pitts.

"MIDNIGHT MAIL" FINISHES AT KING'S CROSS STATION

After being five weeks in production at the Wembley studios, the Admiral film production, "Midnight Mail," was completed at King's Cross Station, where the final scenes were shot by Maurice Elvey during two nights' work. Victor Greene is producing with Derrick de Marney, Diana Churchill and Jean Gillie starring.

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On A WINDOW IN LONDON set at Denham. L. to R., Josef Somlo, Richard Norton, Patricia Roc, Michael Redgrave, Sally Gray, and director, Herbert Mason. Glen MacWilliams is at the camera

Somlo Prepares Two More Subjects

"NIGHT OF THE FIRE"

Football Exteriors

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"SECRET JOURNEY"

SECRET JOURNEY, a fast moving spy drama, played by an exceptionally strong cast, including (1) Silvia St. Claire, (2) Thorley Walters, (3) Basil Radford, (4) Peter Gawthorne, (5) George Hayes, (6) Joss Ambler, (7) Tom Helmore, ably directed by John Baxter, which Anglo-American will Trade show on Wednesday, May 17, 1939, at the Cambridge Theatre, at 8.45 p.m.

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The Observation Window

Sound from Paper Tracks

RUSSIAN INVENTOR'S NOVEL PROCESS

Nickel as Oscillating Element

WHILE America has been experimenting with metal films and sound tracks. Russia has been persevering with considerable success in the direction of reproducing sound from paper tracks. Research has been going on ever since 1929, in which year an inventor named Skvortsov was set to work in a special laboratory in the experimental factory of the State publishers (Ogiz).

THE invention has been so far perfected that a recording has been made of the actor Abdulov, reading one of Mark Twain's stories. The system employed is simple: the sound waves, inscribed by the usual methods on a film, are printed and duplicated on ordinary paper. To reproduce the sound a ray of light is thrown on to and follows the sound track, passing through it and falling on to a photo-element.

THE latest and perfected model of the reproducing apparatus provides an unchecked continuity of sound. It consists of an automatic mechanism for unrolling the ribbon, together with a lens, a photo-element, an electric motor, and a wireless amplifier.

THE paper phonogram consists of a ribbon 35 millimetres wide and 150 to 170 metres long, though both these dimensions can be modified, and it is estimated that under mass production a paper phonogram giving an hour's sound reproduction would cost two roubles, whereas the cost of an equivalent quantity of gramophone records would be over 30 roubles, and a celluloid sound film would cost a thousand roubles.

FURTHER advantages are that thousands or even millions of positives can be printed from the original, and thousands of copies of a musical work could be printed with little cost in a minimum of time. A radiogram is being built by which the new paper sound track may be translated into music and speech.

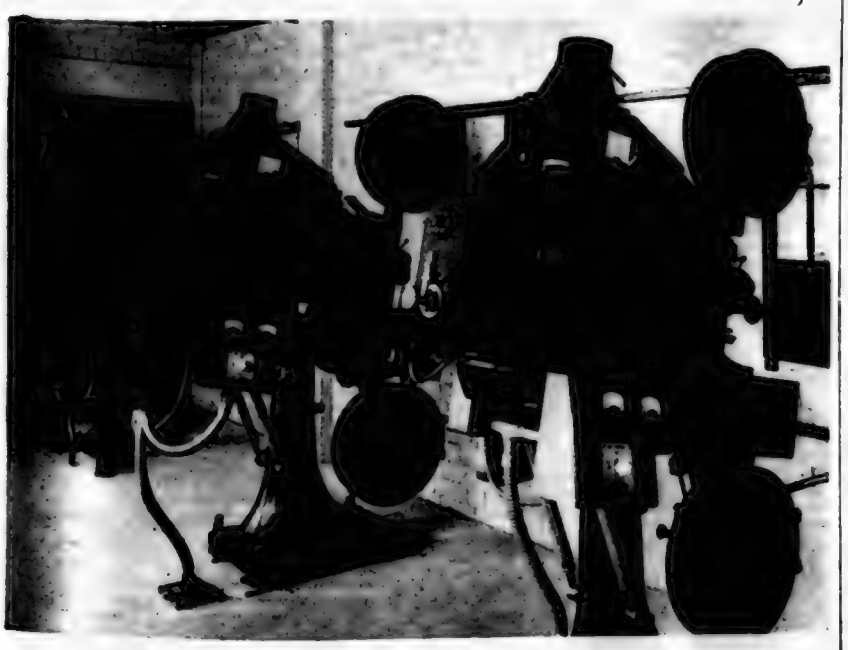
A PECULIAR property of nickel, referred to in the *Nickel Bulletin*, has led to its use as the oscillating element in apparatus for establishing frequency standards. Known as magnetostriction, the principle is that the material alters its dimensions on being subjected to a magnetic field. It has been found that a bar of nickel, for instance, when placed in a magnetic field, actually contracts to quite an appreciable extent, and when the field is alternating the bar will contract and expand to the movement of the field.

IF the dimensions of the bar are adjusted so that the vibration induced in it by the alternating field corresponds to its natural frequency vibration, then the resonance effect becomes operative, and the bar will vibrate with such amplitude that an audible note may be emitted. Alternatively, the vibration of the bar may be made to react on electrical circuits, which principle is applied to frequency standards for use in radio work.

A DEVICE which translates colour harmonies into music, and it is suggested will mathematically ensure in a colour film the use of artistic and harmonising colours, is described in *Filmtechnik*. Built by a Berlin engineer, Brinkmann, it consists of a diffraction system producing concentric spectral separation rings, and a number of photocells each with its associated oscillating circuit. These circuits are arbitrarily arranged in accordance with principles of harmony, in such a way that for each band of the spectrum, a certain tone in the chromatic scale is produced.

J. BENSON.

THIS WEEK'S PROJECTION ROOM



[illegible] projectors, current for which is supplied by a Westinghouse rectifier, are installed at the Empress, Heaton Norris, Stockport, opened on Saturday last. The sound apparatus is Western Electric Mirrophonic

[illegible]HIP CARBONS

PROPERTIES AND PURPOSES OF THE CATHODE TUBE

Instructive Lecture to London Guildsmen

HIGH ENERGY DISSIPATION IN PROJECTION

THE cathode-ray tube formed the subject of Sunday's London Guild meeting, held by courtesy of Charles Raymond at the Ritz, Leicester Square. The speaker was G. Parr, of Edison-Swan, who illustrated his lecture by numerous slides and by demonstrations on a cathode-ray oscilloscope.

Introducing the lecturer, F. W. Thearle, the chairman, mentioned that it was through the good offices of S. A. Stevens that Mr. Parr was present that morning.

Mr. Parr dealt briefly with the history of the cathode-ray tube. It was sometimes thought to have grown up overnight, but actually it had been used for the best part of fifty years, although not in its present form.

Cathodes were first made in platinum strip, and the electrons emitted when the platinum was heated were attracted up the tube by a fairly high voltage. This advance simplified design by enabling tubes to work at 600 volts.

The modern tube is of two types—electrostatic or electromagnetic. The advantages of the electrostatic type outweigh those of the electromagnetic principle, but for television the electromagnetic type is to be preferred, because of the simplification of circuits.

How it Operates

The cathode-ray tube consists of a source of electrons, means of controlling them, and means of utilising the electron beam. The tube could be divided into two parts, the electron producing mechanism and the electron controlling mechanism.

The electron producing mechanism is commonly called a gun. It consists of a cathode inside a cylinder. The shape of the cathode is rather different from that of a valve, because the electrons are required to be emitted in the form of a beam or jet. So the emitting portion of the cathode is confined to the tip of the hairpin-like cathode, and consists of a small piece of emitting material welded to the tip.

Normally the electrons would be emitted at random; but it is possible to produce a uniform jet by surrounding the cathode with a cylinder, to which is applied a negative potential. This cylinder repels the electrons, and urges them towards the centre, so concentrating them. This cylinder is known as the Wehnelt cylinder, or grid, because it has a grid-like action.

The next step is to attract the electrons, by means of a plate placed above the cylinder, in which is a hole about 1-mm. in diameter. Positive potential is applied to this plate, which is called the first anode.

It is often thought that the speed of electrons in any electric circuit is equal to the speed of light; but this is far from being the case. The rate is directly proportional to the applied voltage, and to give a speed equal to that of light a voltage of 20 or 30 k.v. would be necessary. The actual speed in a cathode-ray tube is a few hundred thousand metres a second.

The electrons travel through the hole in the anode with increasing velocity, the speed is, in fact, sufficient to take the electrons up the tube until they hit the glass at the end. A very close analogy is a jet of water; and just as the jet of water does not remain a jet at some distance from the nozzle, so by the time the electrons have reached the end of the tube they have begun to scatter.

Concentrating the Electrons

The next step is to make the size of spot as small as possible, or to concentrate the electrons into a narrow pencil. This operation is called focussing, the principles of which are very much like those of optical focussing. We have to provide further electrodes for the purpose of guiding the electrons. Usually two more electrodes are used, at a rather higher potential than the first anode; one is a cylinder and the other a disc, or sometimes two cylinders are used.

Increasing potentials are applied until the spread of electrons comes down to a jet, and finishes up as a spot on the screen. The focal length of the electron lens is governed by altering the potential of the second cylinder with regard to the first. An approximate analogy would be a very short-focus lens collecting light from an arc, then an aperture, and a long-focus compound lens, bringing the rays to a focus in a point.

In another type of tube, magnetic instead of electric fields may be used for focussing. The principle of this system is that the electrons are led through the centre of a coil, where the lines of force run roughly parallel to the axis of coil; the individual electrons behave as very small conductors, tending to rotate in the lines of force. Due to the velocity of the electrons they follow a helical path through the coil and finish up at the same point.

The next point is deflection. A pair of plates is placed just beyond the gun system, and the electron beam will be deflected towards whichever plate has a positive potential, the deflection being strictly proportional to the applied voltage. If an alternating potential is applied the beam will move to and fro, and the movement of the spot will appear as a uniform line due to persistence of vision. An advantage of the cathode-ray tube in research is that it can be used in this way to measure the peak value of a voltage.

The degree of deflection can also be altered by altering the velocity of the electrons. This is of importance in television, because occasionally the picture will get faint and enormously enlarged; this is an infallible sign that the H.T. supply to the tube is down.

direction, another pair of plates is used, at right angles to the first pair. By used, at right angles to the first pair. By using the two pairs of plates, the spot can be caused to move in any direction.

Building Up a Picture

For building up a television picture we first build a line screen or raster, by making the beam draw a series of lines. A perfectly uniform movement of the beam is essential. To help in checking this, a pattern consisting of a black cross is transmitted at the beginning of a television programme, any distortion in which shows that the movement of the beam is not uniform.

The return path of the beam is not wanted. A blacking-out impulse is therefore transmitted at the end of each line. The contrast of the picture is controlled by the grid bias; if this is increased to a sufficient extent the picture will disappear, while with too little bias it will run on the foot of the characteristic. Contrast can be varied either by altering the bias or by altering the strength of the applied signal.

Another fault is "bouncing," due to a sudden change from black to white. Such a change causes a square-topped waveform, and the sudden increase in voltage may cause the voltage to rise momentarily above the correct level and then bounce back.

Mr. Parr concluded his lecture by expressing the view that television would get nowhere until it could appeal to the wide audiences of the kinema.

Associated Circuits

Replying to E. Trimmer, the speaker explained that the circuits associated with the cathode-ray tube comprised H.T. supply unit, two scanning circuits, horizontal and vertical, and filament current. The signal is applied to the grid in exactly the same way as to the grid of a valve. The signal amplifier, although quite separate, is linked to the scanning system to maintain synchronism. The sound receiver is quite independent, although for the sake of economy the first few valves may be common to picture and sound.

Dealing with the question of frequency range, Mr. Parr stated that the spot would traverse one line of the picture in one-ten-thousandth of a second; during this period it may be blacked out several times to represent picture detail, and it may be necessary to cover a frequency band of from 25 cycles to 2.5 megacycles.

Projection Limitations

Replying to A. Blunden, the speaker thought that the limitations of the projection type cathode-ray tube lay in the high energy dissipated in the cathode, and the disintegration of the fluorescent screen. For the time-base circuit the voltage is increased uniformly by charging a condenser, which is suddenly discharged, as through a thyratron. Distortions in the picture may be due to the condenser not being uniformly charged. To avoid distortion also, the curves of valve characteristics may be caused to cancel out.

An interesting discussion followed as to the possibility of three-colour television, which, as Mr. Parr pointed out, would mean virtually three transmission channels. He did not think any system analogous to the Dufaycolor principle would be successful. It might be feasible to reproduce three colour-separation images on the screen of one tube, or three separate tubes could be used.

Prior to the lecture a number of new members were elected, including two from the Bristol sub-Court. W. V. de Wan, secretary of the Court, appealed to all members to take proposal forms and secure new members. He also referred to the library, books from which could be borrowed from F. R. Minns; F. H. Woods, the general secretary, had also offered the loan of any of his own books.

"YOU CAN'T TAKE IT WITH YOU"

IN THE PROVINCES

Machine Distributes "Dollars" to Cardiff Patrons

NUMEROUS TIE-UP CAMPAIGNS FEATURED IN INTENSIVE DRIVES

BRIGHTLY illuminated mechanical contraptions, which distributed imitation dollar notes and coins to patrons in the vestibule, supplemented by successful tie-ups with the Cardiff Royal Infirmary and a dozen well-known stores, were some of the interesting angles in a comprehensive campaign arranged by W. Sherwood, of the Empire, Cardiff, for the showing of "You Can't Take It With You" (Columbia).

Mr. Sherwood obtained useful publicity a week prior to the film's presentation when T. P. Ratcliffe, the renowned community singing conductor, led the audience in the singing of "Polly Wolly Doodle," one of the comic songs in the film. In the lobby of the kinema cut-outs of the stars surmounted the ingenious mechanical contraption that distributed dummy dollar bills and coins.

As a result of the tie-up with the hospital, 20,000 specially printed envelopes worded, "You can't take it with you, so please give generously to the Infirmary," were distributed throughout the town. Large posters were displayed outside the Infirmary, and collecting boxes placed in the kinema raised £15 for the Infirmary.

Determined to leave no channel unexplored, Mr. Sherwood employed a man to tour the town dressed in tails, top hat and spats, and carrying a leather bag marked "Laughing Powder." He gave away thousands of cards worded "You do not need powder to make you laugh. The greatest laugh tonic of all time is 'You Can't Take It With You,' at the Empire."

For the second week's showing of the film the man dressed as a "bookie" and distributed throwaways worded "A certainty for the Laughter Stakes from the Frank Capra stable, 'You Can't Take It With You.'"

A special review of the film was held, and among those who attended were civic dignitaries and church officials.

In addition, a motor-car parade was organised with film notices on streamers attached to the bumpers. These cars paraded the town on the Saturday before showing and during the week of screening.

A composite page was arranged with one of the local newspapers and dual benefits resulted from a link-up with the local hospital, which displayed cards giving credit to the picture from the angle: "Money—'You Can't Take It With You,' so please give liberally to the funds of . . . ."

The local Chamber of Commerce co-operated by sending out 100 stick-ons advertising: "Spend now . . . 'You Can't Take It With You,'" with an overprint of the theatre's name.

FROME

R. C. Holmes Breaks New Ground with Newspaper Boost

R. C. Holmes, of the Gaumont, Frome, arranged the first full composite newspaper page that has ever been obtained by a kinema in the town for "You Can't Take It With You" (Columbia). The page appeared in the *Somerset Standard* and the whole of the editorial matter dealt with the film, while local traders advertised their wares from the angle of the picture's title.

This was, however, only one section of an excellent campaign which Mr. Holmes put over for the picture. A very attractive window display was arranged at the premises of a local radio and electrical firm and the local agents for Calor Gas devoted considerable space, while a number of other traders displayed cards and matter about the film. Some 50 shops also had stickers on their windows.

For a front of the house display Mr. Holmes had a 12-sheet cut-out, a large board of Press notices, and other cut-outs, the whole making a fine show. He also used two displays for advance exhibition in the foyer of the theatre.

BATH

Civic Preview Augments Hospital's Fund

When a special preview of "You Can't Take It With You" (Columbia) was arranged at the Forum, Bath, the audience included the Mayor and Mayoress (Capt. Adrian Hopkins, M.C., and Mrs. Hopkins) and many officials of Bath's public hospital—the Royal United Hospital.

In the vestibule of the kinema were displayed a model of the Bath Royal United Hospital, with bills which bore the inscription "Royal United Hospital urgently requires £ s. d. You can't take it with you. Please give generously." Collecting boxes were also available. A collection for the hospital was arranged to coincide with the exhibition of the film this week.

The necessary arrangements were made by L. S. Strevens (manager of the Forum Cinema) and L. J. Lee (of Columbia Pictures).

HASTINGS

Sacks of "Coins" Intrigue Patrons

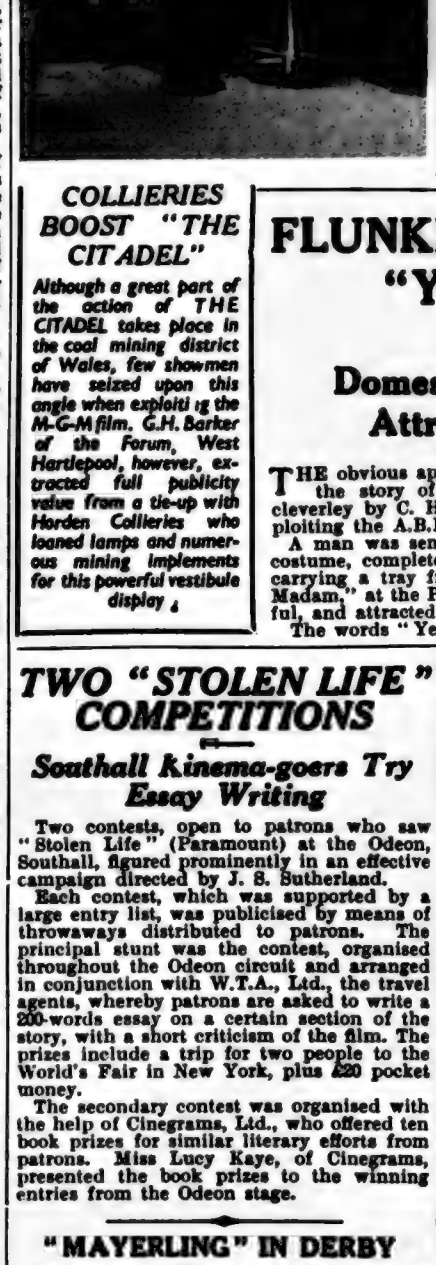
Hastings Gaiety kinema adopted an interesting publicity angle in connection with the showing of "You Can't Take It With You" (Columbia). Sacks containing apparently a large quantity of money bags bulging with "coins," attracted attention to the entrance of the kinema.

The local Electrical Department supplemented the stunt by standing an electric cooker in the foyer with a placard caption, "'You Can't Take It With You,' But You Can Have it by Paying Instalments of 3s. 9d. Weekly."

HEREFORD

Ford Car Link-up Dominates Trader Tie-ups

An effective campaign for "You Can't Take It With You" (Columbia) was organised at the Ritz, Hereford. Among the dozen-odd tie-ups with the town's prominent traders, covering many angles, was a Ford car tie-up, a local dealer giving generous space for publicity for the film in the spacious showrooms, and supplying a Ford "Prefect" model for the kinema's vestibule.

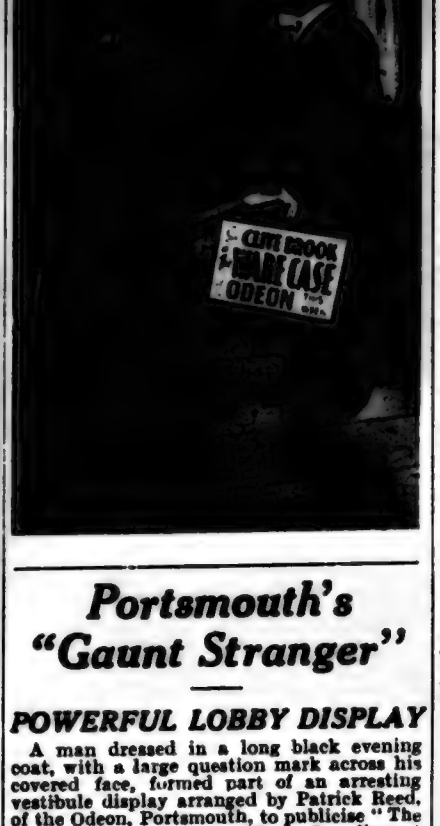


COLLIERIES BOOST "THE CITADEL"

Although a great part of the action of THE CITADEL takes place in the coal mining district of Wales, few showmen have seized upon this angle when exploiting the M-G-M film. G.H. Barker of the Forum, West Hartlepool, however, extracted full publicity value from a tie-up with Horden Collieries who loaned lamps and numerous mining implements for this powerful vestibule display.

ODEON BARRISTER "SUMMONSES" LUTON PEDESTRIANS

PEDESTRIANS in the busy centre of Luton were "subpœnaed" to attend the Odeon during the screening of THE WARE CASE (A.B.F.D.) by this attendant, dressed as a barrister, sent out by Percy Swanwick. Entitled "A Summons," the throwaways he distributed were printed on tinted blue paper and sealed with a realistic red stamp, while the wording was arranged skilfully to represent a legal document. To support this highly successful line of approach Mr. Swanwick contacted a number of prominent local traders and secured a series of compelling shop window displays.



Portsmouth's "Gaunt Stranger"

POWERFUL LOBBY DISPLAY

A man dressed in a long black evening coat, with a large question mark across his covered face, formed part of an arresting vestibule display arranged by Patrick Reed, of the Odeon, Portsmouth, to publicise "The Gaunt Stranger" (A.B.F.D.). Standing at the man's feet was a card asking, "Who is the Gaunt Stranger? Why not come along next week and see for yourself?"

Wage envelopes were also utilised in connection with the campaign, and one prominent manufacturer in the city agreed to take a large quantity of these, overprinted: "Now's your chance to save a little to see the new Edgar Wallace thriller, 'The Gaunt Stranger.' You'll like this. At the Odeon, Portsmouth, all next week."

FLUNKEY ON TOUR FOR "YES, MADAM"

Domestic Angle Proves Big Attraction in Blackpool

THE obvious application of the title of "Yes, Madam," and the story of the film to domestic service was utilised cleverley by C. H. Cox, of the Princess, Blackpool, when exploiting the A.B.P.C. picture.

A man was sent out into the streets dressed in a flunkey's costume, complete with wig, knee breeches and buckle shoes, carrying a tray from which hung a scroll announcing "Yes, Madam," at the Princess. The costume was bright and colourful, and attracted much attention.

The words "Yes, Madam," heralded offers of many kinds of goods on the lines of, "'Yes Madam.' you can rely upon the quality here"; "'Yes, Madam,' if you have a complaint to make, we will refund your money with a smile."

The same theatre benefited by the usual National Service exploitation for "The Warning" (A.B.P.C.), which was playing in the same programme with "Yes, Madam." Anti-aircraft and searchlight detachments, also a tractor and eighteen-pounder gun gave demonstrations outside the theatre.

TWO "STOLEN LIFE" COMPETITIONS

Southall Kinema-goers Try Essay Writing

Two contests, open to patrons who saw "Stolen Life" (Paramount) at the Odeon, Southall, figured prominently in an effective campaign directed by J. S. Sutherland.

Each contest, which was supported by a large entry list, was publicised by means of throwaways distributed to patrons. The principal stunt was the contest, organised throughout the Odeon circuit and arranged in conjunction with W.T.A., Ltd., the travel agents, whereby patrons are asked to write a 200-words essay on a certain section of the story, with a short criticism of the film. The prizes include a trip for two people to the World's Fair in New York, plus £20 pocket money.

The secondary contest was organised with the help of Cinegrams, Ltd., who offered ten book prizes for similar literary efforts from patrons. Miss Lucy Kaye, of Cinegrams, presented the book prizes to the winning entries from the Odeon stage.

"MAYERLING" IN DERBY

An impressive display of cut-outs, cards, enlargements and A.B.C. triangles in the window of Willerby, tailors, topped F. D. Walford's campaign for "Mayerling" (G.F.D.) at the Empire, Derby.

Supporting items came from Bramhill, costumiers, who announced that they were in a position to supply replicas of the actual dress in the film, and May, furnishers, who displayed large cards inviting customers to compare modern furniture with that shown in the film.

Shirley's Birthday Exploited in Bristol

A fine boost was given to "Just Round the Corner" (20th-Fox) when it was showing at the Regent, Bristol, by an article on the Friday before the playdate in the *Bristol Evening World* pointing out that Sunday was Shirley Temple's birthday. The article, which was illustrated by a photograph of the star, gave an account of her career and referred to the film that was being shown at the Regent.

On the Saturday previous to the opening of the film on the Monday, G. A. Foster arranged a composite page in the other evening paper published in the city.

RECRUITING AT BOSCOMBE

W. Thornton, of the Carlton, Boscombe, in connection with the local A.R.P. and the 5/7th Hants Territorials, gave a fine stimulus to recruiting for National Service during the screening of "The Warning" (A.B.P.C.).

In the spacious vestibule an impressive display of modern weapons was guarded by members of the Territorials, who explained the various devices.

TROWBRIDGE PATRONS "KEEP SMILING"

GOOD RESPONSE TO CHEERY COMPETITIONS

MANY local amateur photographers, in addition to an encouraging number of "happy" patrons, entered a "Happy Smiles Competition" organised by L. Gordon Jones to coincide with the presentation of "Keep Smiling" (20th Century-Fox) at the Regal, Trowbridge. Entrants in the contest, which received the backing of the local Press, were invited to compete for a handsome silver-framed portrait of Gracie Fields by submitting photographs of their happiest smile.

During the run of the stunt, patrons were advised of the competition by a lobby display featuring the portrait, and towards the end of the week Mr. Jones stimulated intense local interest with a scoop pulled off in collaboration with the *Wiltshire Times*.

For the last three years the newspaper has featured articles signed by "Jarge Chuzzy," believed by the writer's numerous "fans" to be a *nom de plume* for a staff reporter, but Mr. Jones discovered that "Jarge" was in reality a local farmer, and, furthermore, the possessor of a very happy smile. His personal appearance on the stage of the Regal to present the prizes to the winners was accompanied by a carefully planned campaign, emphasising that a popular belief was discredited.

BRIDAL FASHIONS FOR "HOLD MY HAND"

Novel Throwaways at York

National Service recruits were enrolled at the rate of about 10 a day at the Regal, York, during the showing of "The Warning" (A.B.P.C.) An appeal for volunteers was made during the week previous to playdate by Fordham Ellis, who received the support of local authorities.

A volunteer auxiliary fireman, nurse, and two A.R.P. workers in uniform, attended a vestibule display of respirators, model in decontamination outfit, steel helmets, and a model 2-lb. incendiary bomb, which attracted keen interest.

Extra publicity for the feature film of the week, "Hold My Hand" (A.B.P.C.), was secured by co-operation with several well-known shops in the city. Bridal displays in three fashion shops and appropriate shows at a tailor's and a furniture store, together with a tie-up with scent, ensured that everyone was notified of the presentation.

Good results were recorded from the distribution of 3,000 "De-riving Licences," taking the form of red booklets, similar in appearance to ordinary motorist's driving licences, but which, when opened, showed that they were licences only for "deriving pleasure from the Regal programme."

"CITADEL" CHOCOLATE AND WINE TIE-UPS

Walsall Doctors Circularised

N. Scott Buccleuch, of the Savoy, exploited numerous publicity angles when bringing the screening of "The Citadel" (M-G-M) to the notice of the public of Walsall.

Tying up with Messrs. Kunzle, he had an artistic foyer display featuring the manufacturer's City Chocolates with a large double crown art board bearing an appropriate announcement. This angle was also repeated in a number of their local branches.

C. Chandlers arranged 12 window displays of Buckfast Wines, with the slogan "Make the citadel of your health unassailable with Buckfast Wine," and these were supported with a special foyer display which comprised a model of Buckfast Abbey.

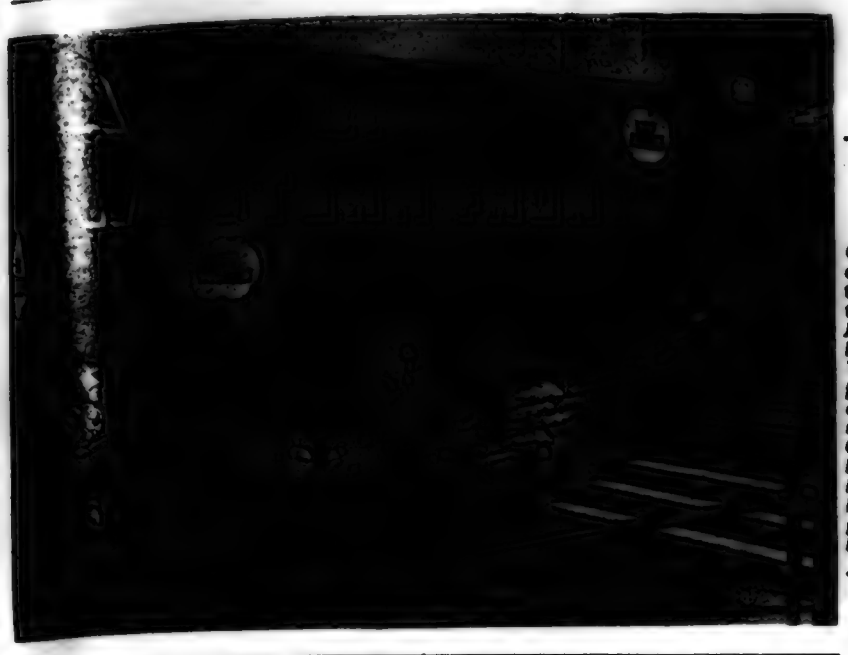
All members of the medical profession in the area received a personal circular letter drawing their attention to the screening of the film three weeks in advance of playdate.

Kinema Co-operates with Children's League

By arrangement with the local branch of the Dolcis Shoe company E. Nathan gained valuable publicity for the Palace, Southall, through a tie-up with the firm's children's magazine, called "Freetoze League."

At a children's matinée at the Palace last Saturday special issues of the magazine were distributed together with a cross-word competition, in which attractive prizes were offered. This tie-up was widely advertised by the Southall Dolcis branch, which gave the theatre a great deal of free propaganda.

Five local traders tied-up with Mr. Nathan to boost "Old Bones of the River" (G.F.D.), a local optician and South[illegible] booksellers being among this number. In the theatre foyer a comedy scena was built up, giving central position to an amusing cut-out of Will Hay standing on the deck of a river steamer with appropriate jungle scenery in the background.



AROUND LONDON with the SHOWMAN

REALISM IN FOYER SETTING

Capturing the dramatic atmosphere of the battlefield, this elaborate tableau, constructed by J. Smeeden in the vestibule of the Trocette, Tower Bridge Road, proved an excellent advertisement for the return of ALL QUIET ON THE WESTERN FRONT (G.F.D.). The impressionistic painting forming the background was executed by Mr. Smeeden himself

Barrow A.R.P. Wardens Turn Canvassers

HOUSEHOLDERS ADVISED OF "THE WARNING"

A.R.P. wardens in Barrow-in-Furness performed new duties as house-to-house canvassers during the screening of "The Warning" (A.B.P.C.) at the Ritz. During each call they stressed the need for National Service volunteers and reminded the householder that the film was being screened at the Ritz.

This fine boost was arranged by G. B. Kay through contacts with the Town Clerk, director of the A.R.P. organisation, and Major Russell, a local officer. Another spectacular outcome of the link-up was a civic pre-view of the film, attended by the Mayor, Town Clerk, councillors, magistrates and numerous officials.

In the foyer of the kinema the Auxiliary Fire Service built up an impressive display with fire-fighting apparatus, and members of the service were on duty every day explaining the mechanisms to interested patrons.

Two enrolment stations were set up in the kinema, and after the Mayor had addressed the audience on the opening night it was decided to hold a special performance of "The Warning" for new recruits.

All public buildings, including the Employment Exchange, Town Hall, and the Woman's Voluntary Service Headquarters, carried posters advertising the film, while the local Territorials assisted with recruiting demonstrations.

Ninety per cent. of the shopkeepers in the town gave an extra fillip to the campaign by exhibiting posters and the *North-Western Daily Mail* was exceptionally generous with editorial space.

"BLUE PRINTS" FORM FACADE DISPLAY

Novel Nottingham Boost

An impressive front-of-the-house scena, measuring 30 ft. by 40 ft., figured prominently in the successful campaign launched by Douglas W. Rattee for "Men With Wings" (Paramount) at the Ritz, Nottingham.

Powerfully flood-lit at night, the display depicted blue prints and interior scenes of the latest air liners against a background portraying the main incidents of the film.

Two weeks before the playdate shoppers in the busy Parliament Street were attracted by a compelling show in the window of Dean and Dawson, the travel agents. Tying up with Imperial Airways, the display featured stills from the film, with lobby art cards, flanked by an action picture of a fleet of Empire flying boats.

BIRMINGHAM TRADERS STAGE CONTRASTS

Colourful "Pygmalion" Scenes

C. Shaw, of the Savoy, King's Norton, Birmingham, put over some interesting exploitation for the screening of "Pygmalion" (G.F.D.).

During the week prior to the screening tasteful foyer displays were built up, while on the Sunday before the film's opening window displays were arranged at a florist's and a gown stores opposite tram and bus termini at Cotteridge and Bournville.

In the former, a life-size model of a flower girl, with a large basketful of spring blossoms was supported with stills of the stars and a central card bearing the announcement "Say it with flowers and see 'Pygmalion' at the Savoy," all of which was illuminated until a late hour.

At the gown shop two figures, one of a mill girl and the other of a society miss, were in the window with the note, "Transformation from Mill Girl to Duchess—see 'Pygmalion' at the Savoy."

[D]OG BOOSTS FILM

J. [J]enneson, of the Scala, Middlesbrou[gh], put over a simple yet effective cam[paign] for "Werewolf of London" (G.F[.D.]). During the week preceding the pla[y] a large black Alsatian dog, dress[ed] in a smart coat giving details of the film was exercised around the town. This [inex]pensive method proved a great attr[action].

ATTRACTING THE HOUSEWIFE

"Magic Eye" Exhibited in Wolverhampton Foyer

H. T. RUDD, circuit supervisor of the H. E. K. Hawtin circuit, aimed at housewives and couples about to be married in his publicity for "Weddings Are Wonderful" (RKO-Radio) at the Globe, Wolverhampton.

By arrangement with Gilbert Toys, a local store, he was able to exhibit in the foyer an ingenious machine known as the "Magic Eye," which rings bells, puts on lights and performs numerous domestic duties automatically. Naturally, the device was the subject of intense interest.

Lady patrons during the screening of the film were pleasantly surprised when they received gifts of face powder provided by Mr. Rudd in conjunction with Pivers, the manufacturers.

POWERFUL atmosphere for the screening of "All Quiet on the Western Front" (G.F.D.) at the Trocette, Tower Bridge Road, was captivated by J. Smeeden with a gripping vestibule scena depicting a typical battlefield episode.

A number of sandbags were stacked up against the wall to form a realistic trench, through which protruded dummy machine-guns and German helmets. Two cut-outs of German soldiers, made from 6-sheets, gave "life" to the scena, while the effect of the whole setting was increased with a backcloth depicting No Man's land painted by Mr. Smeeden.

Several members of the Auxiliary Fire Service were in attendance during the screening of the film.

Mr. Smeeden is assisting recruiting for National Services this week, for he has converted the vestibule of the kinema into an enrolment station, attended by members from the various Services. Towards the end of this week an effective tableau is being presented on the stage, in which members of the Services will be featured.

"Air Raid" on Wealdstone Stage

Nearly 200 recruits were enrolled as a result of a big drive for A.R.P. workers conducted at the Odeon, Wealdstone, recently. Highlight of the campaign was the production of a play portraying A.R.P. work which was presented on the Odeon stage every evening.

Devised by Henry Kerr, who is himself a warden, the dramatic prologue depicted by clever lighting and sound effects an air raid over Wealdstone. Alarms were given and various members of the A.R.P. services removed the casualties, reported to headquarters, called ambulances and fire brigades.

In addition, the foyer of the theatre was converted into a recruiting bureau, attended by uniformed A.R.P. men, and an exhibition of gas masks, fire equipment and other A.R.P. necessities created a good deal of interest.

Mr. Kerr's work has been recognised by his appointment to the central A.R.P. recruiting committee in Harrow.

A.R.P. at Stoke Newington

Theo Fligelstone, who is himself an A.R.P. warden, decided to run a special National Service recruiting drive when showing "The Gap" (G.F.D.) at one of his London halls—the Ambassador's, Stoke Newington—and with the ready co-operation of Manager George Agate and his staff put over a highly successful week's programme.

The front of the house was specially decorated with bunting, flags and other patriotic material and a couple of dummies in the vestibule wore decontamination kit. Nearly 20 wardens were on duty every day throughout the run of the film at a recruiting station in the foyer.

Every night speakers addressed the audience from a specially erected stage, the Mayor of Stoke Newington (Coun. A. J. Treadwell, J.P.) opening the campaign on the Monday. Earlier in the evening the band of the Stoke Newington Naval Brigade marched to the hall, and on the Saturday the band led a parade of fully equipped A.R.P. workers.

Manager Agate acted as M.C. and Mr. Fligelstone attended each night to express thanks to the special speakers. The result of this energetic drive was that no fewer than 250 recruits were obtained for the various services.

East Ham Oddities

An unusual stage show at the Granada, East Ham, consisting of a collection of oddities—some of them made familiar by Ripley, of "Believe It Or Not" fame—gave the management an excellent opportunity to publicise a "Would You Believe It?" week.

On one side of the foyer a large seated robot, made like a boiler from riveted plates, with intricate works showing through a ruby glass window, explained that he represented the robot barber to be seen the following week, a machine so perfect that it could shave a man with a "cut-throat" razor.

Next to this colossus stood a street lamp-post labelled as the cigar-lighter of Lofty, the 9 ft. 3 in. Dutch giant, whose nightshirt hung from the cross-bar of the lamp as additional evidence of his size. Other strange items illustrated around the vestibule were Professor Cheer, the man whose skull acts like a xylophone; Lemo, the tame lioness, which eats a steak, using a girl's chest as a plate; a performing pig; Elroy, armless man who can paint, write and shoot as well as if he had normal limbs; Seppetoni, Swiss midget; and the mysterious "wax doll" (or man) from the Glasgow Exhibition.

All these peculiar turns were pictured and described most attractively, and a double-sided handbill headed: "Would you believe it?" listed them and, on the back, gave line drawings in the Ripley manner of most of these acts.

What Weymouth's Managers—Are Doing

ELABORATE MODELS AT THE REGENT: ODEON ENTERTAINS AIRMEN

DURING a tour of Weymouth's kinemas, recently, I was able to make the acquaintance of several astute showmen and gather interesting facts of general conditions in this popular resort.

Coram Smart, whose name has often appeared in these pages in connection with some exceptionally bright stunts, is fortunate in several ways at the Regent. He controls a large hall with an unusual amount of room for displays of various kinds, and to increase these facilities the local restrictions on foyer and passages are far less rigid than in London and other large cities.

Taking advantage of these conditions, Mr. Smart concentrates on arranging publicity of a lively character and his record of successes as a showman is proved by the 13 certificates for showmanship which adorn his office.

Commodious Publicity Studio

During a tour of the vast building, which includes a dance hall, I was pleasantly surprised when Mr. Smart showed me into a large studio, where a "handy-man" prepares all the advertising material used about the place. The "props" include such ambitious models as trains, tunnels, "infernos," icicle-bound caves, a fairy castle 7 ft. high, jungles and giant staircases, and the material is stored after use in case it is required again for some other display. Sometimes it makes a tour of the circuit.

That the displays attract widespread attention was proved while I was in the outer vestibule by the constant stream of people examining the life-like representations of Will Hay and his familiar stooges being chased through the jungle by a horde of dusky warriors. Adjoining the scena was a working model of Will caning a small negro boy, while frames and art cards completed a highly colourful and compelling scheme of decorations.

Inside, beyond the advance booking office, are six large alcoves running along the side of the passage leading to the auditorium, and in these Mr. Smart puts 6-ft. cut-outs taken from pictorial posters advertising his coming films. More publicity is located further on in the stalls lounge.

Canal in Miniature

Prior to the screening of "Suez" at the Regent, Mr. Smart illustrated the title of the 20th Century-Fox film with a really life-like and informative model of the famous canal.

Information about the waterway was collated from various sources and, with the aid of a scale map he constructed a model of the canal 14 ft. long by 7 ft. 6 in. wide. The actual course of the water was outlined in cement, the channel so made was filled with water and the remainder of the shallow tray was filled with fine sand modelled to convey the impression of desert.

It need hardly be said that this ambitious and skilful piece of work was the centre of attention during the time of its stay in the foyer of the Regent and was studied with more interest than is usually given to more conventional publicity displays.

At the Odeon, which was one of the first halls built by the circuit, I found C. J. Osborne Whitaker, who, after serving at the Bristol house under I. A. N. Beadle and the Weston-super-Mare hall under W. Johns, took charge of the Weymouth house in place of J. E. Browne, who is now at Yeovil.

This is the only hall in the town running a continuous programme, and when I called there was a long queue waiting for seats. Mr. Whitaker is at present striving to improve the billing arrangements around the district.

R.A.F Equipment Exhibited

Patrons at the Odeon were highly interested in a striking foyer display arranged by Mr. Whitaker in conjunction with the Dorset National Service Committee in connection with "It's In the Air" (A.B.F.D.). The exhibits included ten bombs and two guns of a modern type now in use in the Royal Air Force.

Ten officers and 30 men of the local R.A.F. depôt were the guests of the management on the opening night of the film. They were welcomed at the theatre by the Deputy-Mayor of Weymouth (Coun. Bert Biles) in a speech in which he urged everyone present to do something towards National Service.

Further contingents of R.A.F. men attended performances during the week of screening.

Mr. Whitaker made his local début in a very pleasing manner as a baritone singer at an organ recital at Holy Trinity Church, Weymouth, recently. He has had wide experience as a professional entertainer, and before coming to Weymouth a short time ago was the leader of a well-known London male voice quartet.

Pier's Doyen Showman

Unfortunately, I was unable to meet E. E. Wheeler, of the Pier Pavilion, which is a pity, as I gather he has been there for over 30 years and must have much to tell of the hall's history.

Although built for vaudeville and other stage presentations, it is now running as a kinema.

Plugging "The Great Waltz" Music Numbers

To publicise "The Great Waltz" (M-G-M) at the Regent, Norwich, Hugh J. Hyland arranged a tie-up with Willson's Music Saloon, incorporating a window display and foyer set up.

In the spacious foyer at the theatre models of the instruments used in a dance band were shown with copies of the musical score from the film on a raised dais. Posters adjacent to the display carried interesting catchphrases, while stills and art cards framed a window display at the city saloon of the store.

"CORPSE" TOURS WIGAN

G. Blake acquainted residents of Wigan with the eerie atmosphere of "Dracula" and "Frankenstein" (G.F.D.) by sending out a man to tour the district dressed as a "corpse." After his periodical parades, which aroused interest and amusement among shoppers, he returned to the kinema to climb into a coffin.

Later on, Mr. Blake appealed for a strong-nerved person to sit through a midnight show alone, and this stimulated so much interest that 900 applications were received. The local Press gave the stunt a valuable boost with prominent editorial.

General Films Reward Kettering Effort

General Film Distributors, Ltd., have presented L. Morley Clarke, of the Regal, Kettering, with a certificate and cheque value £1 1s. in recognition of his exploitation carried out for "Dracula" and "Frankenstein"—recorded in a recent KINE. issue.

In addition, the directors of the Regal have forwarded a cheque of a similar value to Mr. Clarke as a token of their appreciation of his efforts.

Reading Campaign Opens With Big Charity Drive

"YOU CAN'T TAKE IT WITH YOU," AIDS HOSPITAL'S FUNDS

A BIG drive to raise funds for the Royal Berkshire Hospital, Reading, was incorporated in a large-scale publicity campaign organised by G. S. Mackie to boost the screening of "You Can't Take It With You" (Columbia) at the Vaudeville, Reading.

Patrons arriving at the theatre were given a small envelope carrying the words "Royal Berkshire Hospital urgently needs money—'You Can't Take It With You,' so please give generously at the Vaudeville this week." Two large barrels suitably worded were placed in the foyer for use as collecting boxes for the return of envelopes.

Mr. Mackie took advantage of the great possibilities offered by the title of the film for trader tie-ups and introduced his many local shop window displays by means of a composite page in the *Berkshire Chronicle* on the Friday prior to play-date.

Two prominent furniture dealers gave displays, using the adaptation of the film's title to tell potential buyers that "'You Can't Take It With You,' but we will deliver all furniture bought here free of charge on receipt of first deposit." The local agents for Remington typewriters gave displays, using a similar angle, and in the window of Pickfords, the carriers, an art card said, "'You Can't Take It With You,' but Pickfords will take your goods anywhere."

A photographer, a garage proprietor, a cycle agent, and shoe shop also gave the film valuable publicity by means of attractive window shows.

Kidderminster Essay Contest

Leslie Fletcher, of the Central, Kidderminster, aroused great interest in connection with the screening of "If I Were King" (Paramount) by arranging in conjunction with a local newspaper an interesting essay competition.

Entrants were invited to write 100 words on the subject: "If I were . . ." (filling in what they would like to be), to qualify for a prize of an autographed script and other prizes. The competition was well publicised by Press, poster and screen and proved very successful, the novel nature of the first prize capturing public imagination.

CATHOLICS CIRCULARISED IN ROCHDALE

Personal Contacts Produce Good Results

PRINCIPALS of all orphans' and young persons' homes in the locality, together with the Fathers of Catholic institutions, including churches, clubs, welfare societies and schools, were circularised with personal letters by Reginald Jordan when publicising "Boys' Town" (M-G-M) at the Regal, Rochdale. This method of approach resulted in a number of big parties being organised to see the film.

Slides emphasising Spencer Tracy's achievement as an Academy Award winner were screened during the week preceding the playdate and advantage was taken of the topicality of the star's visit to London.

By tying-up with a boy's outfitter, many thousands of handbills, bearing full credit for the film and kinema, were distributed entirely free of cost.

Co-operation with the town's National Service authorities gave Mr. Jordan the opportunity—which he was quick to seize—of putting over an elaborate campaign for "The Warning" (A.B.P.C.). During the week prior to screening, wax figures were placed in the foyer to exhibit practically every kind of uniform used in the various services.

On the Monday morning of the play-week, a special preview was held for members of the National Service Committee, and in the evening the Mayor, one of many speakers who addressed audiences during the week, launched the appeal for volunteers.

The Territorials gave good support, and facilities were provided for enlistments to be made at the kinema. Throughout the week arrangements were made for the various Services to attend the theatre to see the film, and parades, which attracted keen interest, were organised nightly. The *Daily Dispatch* van was obtained to follow the various parades and make announcements.

Attention was directed to the kinema by a searchlight constructed by Mr. Jordan from one of his spotlights.

LIVE CHICKENS USED FOR PUBLICITY

Unusual Gillingham Display

Patrons entering the Embassy, Gillingham, prior to the screening of "Mother Carey's Chickens" (RKO-Radio) were surprised to see live chickens occupying a run built by J. Longbottom in one of the vestibule alcoves. A hen and 12 chicks were on show, but the unusual nature of the display proved an irresistible attraction for adults and juveniles alike.

In the foreground a notice read: "These are not 'Mother Carey's Chickens,' but see this outstanding film on ———," while the background was formed by a 4-ft. cut-out of a chick emerging from an egg.

To augment the nation-wide essay contest for "Stolen Life" (Paramount) Mr. Longbottom enlisted the aid of the *Kent Messenger and Observer* and organised a twin competition. Any twins over the age of 14 years were eligible to compete in the contest which was arranged to discover the pair which bore most resemblance to each other.

Throwaways, long free Press write-ups and slides advertised the competition, which secured good support. Representatives of the *Kent Messenger* acted as adjudicators and presented the prizes on the night of the finals in the presence of a large audience.

In addition an attractive vestibule display was arranged giving emphasis to the film and its accompanying competition.

Mr. Longbottom's publicity for "Prison Without Bars" (U.A.) took the form of a vestibule show designed as a prison cell. The chocolate kiosk was converted for the occasion and in this stills were exhibited by a flashing light.

New Services for Sheffield Patrons

Arthur A. Mansell, of the Star P.H., Sheffield, has introduced several additional services for the comfort of patrons, including a large indicator headed "For Your Information."

On it patrons may write messages indicating where they are seated. This service is for the benefit of their friends arriving later.

During inclement weather an announcement advises patrons that the doorman will take care of coats, umbrellas or parcels.

Another item is that all articles found in the kinema are detailed on a list on the board.

R.A.F. COMRADES ENTERTAINED

Considerable publicity was received by H. Mills for "Dawn Patrol" (Warner) at the Playhouse, Guildford, when he entertained the committee of the R.A.F. Comrades' Association at a screening of the film.

PUBLICITY GOES CYCLING THROUGH LIVERPOOL

Thirty members of the Southport Road Club co-operated with the management of the Trocadero, Liverpool, in advertising THE YOUNG IN HEART (U.A.), by cycling from their headquarters to the kinema—where they witnessed a screening—with large placards attached to their backs. This stunt received a great deal of publicity in the Liverpool Press

"Aircraft" Plans as Throwaways

MODEL 'PLANE BUILDING INTERESTS LICHFIELD

BY distributing throwaways which could be turned to good practical use A. E. Toovey directed widespread attention to the screening of "Men With Wings" (Paramount) at the Lido, Lichfield.

Taking the form of sectional diagrams for model 'planes, the pamphlets, overprinted with publicity material, bore instructions for the construction of realistic miniature aircraft. Six thousand of these carefully-scaled plans were distributed, and Mr. Toovey received many congratulations from interested patrons.

In the foyer of the kinema the model 'plane angle was enlarged by the exhibition of numerous replicas loaned by local enthusiasts. Suspended from the ceiling, in flight formation, these models increased the effect of a powerful cut-out display depicting the two stars of the film in flying kit.

21 DART TEAMS COMPETE IN KINEMA CONTEST

"Robin Hood" at Abingdon

A "modern archery"—darts—competition arranged by R. E. Marcoso for "The Adventures of Robin Hood" (First National) at the Regal, Abingdon, attracted 21 teams, each consisting of seven players.

These teams were entered by the landlords of public-houses in the borough of Abingdon, and three rounds were played off in the various houses, leaving four teams to play in the two semi-finals on the stage of the kinema. The final was held on the Saturday night of the play-week.

To help patrons follow the contests an 8-ft. dart board was used as an indicator, while the actual dart board used for play was hung on an archery butt similar to those used in the film.

Two shop tie-ups, one with Robin Hood hats and the other with modern and ancient archery, together with displays in the vestibule of the kinema, supplemented the highly successful stunt.

CIVIC OPENING FOR "THE WARNING"

Reading Premiere

With the full support of Reading's A.R.P. Committee and National Service organisation, E. Bell gave the screening of "The Warning" (A.B.P.C.), a civic première to inaugurate its run at the Central, Reading. The Mayor of Reading (Coun. W. E. C. McIlroy), members of the Reading Borough Council, the A.R.P. Committee, and head wardens of the Borough attended the première, and at the conclusion of the show the Mayor spoke from the stage. Speeches were made on each evening of the week of screening, and the theatre received many columns of local Press publicity as a result of the Borough officials' support of the film.

A week before screening the entire length of the theatre's exceptionally long vestibule was used for one of the biggest A.R.P. displays seen in the Borough.

This "rancher" sent out by G. M. A. Dennyss, directed the attention of shoppers in Newton Abbot to the presentation of THE COWBOY AND THE LADY (U.A.), at the Odeon

"RANCHER" RIDES AT NEWTON ABBOT

"Cowboy and the Lady" Street Stunt

SEVERAL interesting campaigns, each of which have had good reflections on the box-office, have been carried out by G. M. A. Dennyss at the Odeon, Newton Abbot, recently.

For "The Cowboy and the Lady" (U.A.) a street parade was featured, and a man dressed as a cowboy rode on horseback through the streets of the town and into the surrounding villages distributing 1,000 heralds each day, culminating in a concentration on the local market.

For "The Ware Case" (A.B.F.D.) a bulletin was printed and a member of the staff paraded the town with double crowns handing them out. Headed "Odeon News," the bulletin contained a number of attractive features concerning the film and the stars—articles which were greatly appreciated by "fans."

Publicity for "That Certain Age" (G.F.D.) included teaser slides and a working model of a figure of Deanna Durbin. This was embraced in a colourful vestibule display.

Mr. Dennyss used extra Press space for "Young in Heart" (U.A.) and arranged his advertisements in a novel manner. Each space was arranged in panels under the name of the film, the stars' names being in the centre with brief synopses on the left and a number of comments on the right. Caricature blocks were introduced into a number of spaces and several teaser advertisements were inserted. Over 1,000 heralds were distributed each day from house to house and attractive window displays were secured through tie-ups with W. H. Smith and Son and a leading local chemist.

"Police" Message to Birkenhead Patrons

UNUSUAL ANNOUNCEMENT STIMULATES INTEREST

Geoffrey Ray, of the Roxy, Birkenhead, adopted an unusual stunt to draw attention to the screening of "King of Alcatraz."

A fake message, on the lines of an American police broadcast, was announced to the audience by means of a microphone, which was connected to the speaker horns at the rear of the screen. This announcement, made prior to the screening of the feature film during each performance, began: "Flash! Attention, everybody!"

Two easily constructed foyer stunts recorded excellent results when operated by Mr. Ray recently. Prior to the presentation of "Reformatory" (Columbia), a shadow box was used in the vestibule to convey the theme of the film.

Divided into two longitudinal sections, the box contained a portrait of Bobby Jordan behind prison bars, with the caption: "Is he to become a killer?" alongside a photograph of Jack Holt and a card worded: "Jack Holt supplies the answer next week in 'Reformatory.'"

All the atmosphere of a racecourse was captured by an extensive scheme of decorations carried out for "Stablemates" (M-G-M). Doors and entrances to the kinema were labelled, instead of the usual direction signs, with cards such as "Jockeys Only," "Paddock" and "Tattersall's Enclosure."

The extensive distribution of specially worded cards in public-houses, cars, shops and private houses formed the backbone of a successful stunt for "Calling All Crooks."

Advertising with Economy

TWO SUCCESSFUL CANTERBURY CAMPAIGNS

TWO economical campaigns, each embracing many popular methods of approach, recorded good results when launched by R. C. Overs at the Friars Theatre, Canterbury, recently.

Renters' 6-, 12- and 48-sheet posters were used to good effect on the front of the house in a bold display characterising Will Hay with Edgar Kennedy in "Hey! Hey! U.S.A." (G.F.D.). This, together with flanking displays and colourful cut-outs in the adjacent gardens, stood out prominently at night-time when powerfully floodlit.

Patrons entering the foyer a week before screening were not permitted to overlook the forthcoming programme, for a large linen banner bearing the title was strung across the ceiling, while an animated display obtained at low cost from the renter, occupied a commanding position in an alcove.

Local Press advertising was embraced in the campaign, and the *Kentish Observer, Whitstable Times, Faversham Mercury, Canterbury Press, Herne Bay Press,* and *Kent Herald* carried large announcements of the double-feature bill, which included also "Hounds of Zaroff" (RKO-Radio). In support, appropriate window displays were arranged with Barretts, motor agents, Crystal Cleaners, and the Invicta Motor Engineering Co.

Special leaflets for the programme were distributed by an attendant attired in a white schoolmaster's gown and mortar-board.

The music angle of "Carefree" (RKO-Radio) was exploited through tie-ups with Barrett's, motor agents, who built up a display of records and radio, and Goulden's, where sheet music was plugged. The Crystal Cleaners and Leon's modistes also co-operated in the boost.

During the week preceding playdate slides were projected on to the screen, to the accompaniment of records of the songhits, obtained free from Barrett's. The press angle was exploited fully, with increased space and long free write-ups, while an attractive front-of-the-house display commanded the attention of passers-by.

Music for Creating Atmosphere

WE have again this week only six films on our release list, the most interesting of these being the film adaptation of the Kingsway Theatre success, "Marigold." A very appropriate musical introduction is available in a dainty and popular piano solo titled "Marigold," composed by that brilliant pianist, Billy Mayerl. It is quite adaptable for presentation on the modern kinema organ and for non-sync. there is an excellent record made by the composer. "Night Journey," a story of life on the Great North Road, suggests the use of Peter Dawson's fine recording of the old song, "I Travel the Road," even if the sentiment of the song is hiking rather than lorry riding, and it is good entertainment if the record is carefully synchronised.

For the melodramas, "They Made Me a Criminal" and "Convicts' Code," two very dramatic and short introductory interludes are written by F. G. Charrosin and recorded on the same disc in orchestral form. They are very useful to have in our non-sync. library for similar type of films, as there are very few recordings in the ordinary recording lists which are suitable.

"THEY MADE ME A CRIMINAL" (Warner)

CERT. A. 8,239 ft. Reg. No. F.1475. Reviewed in KINE. March 9, 1939.
PUBLICITY.—One 40-sheet, one 12-sheet, one 6-sheet.
STARS.—John Garfield, Dead End Kids.
ATMOSPHERE.—Regeneration melodrama, in which a young and not too scrupulous boxer is framed on a murder charge but eventually, after hard times, makes good.
ORGAN.—Dramatic incidental, "Shock," Charrosin (Hawkes), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded by the Regent Concert Orchestra on Boosey-Hawkes B.H.-1920.
LIGHTING EFFECTS.—Deep red only.

"NIGHT JOURNEY" (Butcher's)

CERT. A. 6,900 ft. Reg. No. Br.E.1725. Reviewed in KINE. January 19, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Geoffrey Toone, Patricia Hilliard.
ATMOSPHERE.—Melodrama of lorry life on the Great North Road, with romantic element and thrilling episodes.
ORGAN.—Song, "I Travel the Road," Thayer (Chappell), synchronised with record as detailed for non-sync. below, adaptation from vocal-piano copy and presented as a separate interlude.
NON-SYNC.—As organ, recorded by Peter Dawson on H.M.V. B.3812.
LIGHTING EFFECTS.—Deep blue fading to purple only.

"MARIGOLD" (A.B.P.C.)

CERT. U. 6,666 ft. Reg. No. Br.R.1029. Reviewed in KINE. November 3, 1938.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Sophie Stewart, Patrick Barr, Jean Clyde, Phyllis Dare.
ATMOSPHERE.—Scottish romantic costume piece, adapted from the Kingsway Theatre successful production.
ORGAN.—"Marigold" (Mayerl) (Keith Prowse), presented as an introductory interlude, with adaptation from the piano-solo copy only.
NON-SYNC.—As organ, recorded by the composer on Decca-Brunswick 4783, or by Dora Labbette and Hubert Eisdell on Decca D.B.157.
LIGHTING EFFECTS.—Deep orange only

When—It's Slides:—
ALL THE ORGANISTS ARE MORGANISTS!
MORGAN'S SLIDES,
309, Gray's Inn Road, London, W.C.1.
Telephone: Terminus 2536.

A. W. OWEN'S SELECTIONS OF ORGAN MUSIC, NON-SYNC. NUMBERS AND LIGHTING EFFECTS FOR JUNE 19 RELEASES

"FOUR GIRLS IN WHITE" (M-G-M)

CERT. A. 6,614 ft. Reg. No. F.1397. Reviewed in KINE. February 23, 1939.
PUBLICITY.—One 40-sheet, one 12-sheet, one 6-sheet.
STARS.—Florence Rice, Una Merkel, Ann Rutherford, Mary Howard, Alan Marshal.
ATMOSPHERE.—Romantic medico melodrama, the story of a probationer nurse who enters this profession to find a rich husband rather than become proficient as a nursing sister.
ORGAN.—"Romance in E Flat," Rubinstein (Hawkes), presented as an introductory interlude and adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded on H.M.V. B.3194 by De Groot and his Orchestra.
LIGHTING EFFECTS.—Deep blue only.

"I STAND ACCUSED" (British Lion)

CERT. A. 5,871 ft. Reg. No. F.1275. Reviewed in KINE. January 19, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Robert Cummings, Helen Mack.
ATMOSPHERE.—Melodramatic story of the legal profession with strong gangster episodes, with a "crime does not pay" theme.
ORGAN.—"Mors et Vita," Gounod (Novello), presented as an introductory interlude, with adaptation from the "straight" organ copy.
NON-SYNC.—As organ, recorded on H.M.V. C.1969 by the New Symphony Orchestra.
LIGHTING EFFECTS.—Deep amber deepening to crimson only.

"CONVICTS' CODE" (Pathé)

CERT. A. 5,681 ft. Reg. No. F.1541. Reviewed in KINE. March 16, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Robert Kent, Anne Nagel, Sidney Blackmer.
ATMOSPHERE.—Romantic melodrama of villainy and retribution, in which an ace footballer is framed on a bank robbery charge but eventually proves his innocence and secures revenge.
ORGAN.—"Dramatic Incidental." "Denunciation," Charrosin (Hawkes), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded by the Regent Concert Orchestra on Boosey-Hawkes B.H.1920
LIGHTING EFFECTS.—Deep crimson.

A.B.C. ORGANIST TRANSFER

Gerald Dingley has been transferred from the Capitol, Forest Hill, S.E., to the Union, Luton, and Rudy Lewis has moved thence to the London house. He has been at Luton for 18 months and was previously at the G.-B., Lewisham, and touring guest organist for the Union Circuit.

Jascha Heifetz, world's famous violinist, is making his screen debut in the forthcoming Samuel Goldwyn production, "MUSIC SCHOOL," for United Artists distribution. The above picture shows him in the Goldwyn Studios during recording

WHIMSICAL VIBRATIONS AT BURNT OAK

Edgar Peto's Novel Programme

My visit to the Odeon, Burnt Oak, was made to see and hear the type of interlude Edgar Peto could present on a small five-unit Compton organ without lift in the somewhat difficult district of Burnt Oak, Edgware. This organist is acting as "guest" in four theatres of the Odeon circuit, so that the Ambassadors, Hounslow, Odeon, Swiss Cottage, Wealdstone and Burnt Oak are visited in turn. Excellent publicity is given, and at Burnt Oak Manager Collin Mudge had done his work well in this respect.

Edgar Peto's recital was titled "Musical Vibrations" and was a typical example of his whimsical original ideas in presentation. The slides were full of dry humour and consisted of such quips as the one describing "romantic vibrations," Antony and Cleopatra making love, while Nero still fiddles, exclaiming "You can't do that there 'ere," and the musical illustration is "You Are My Heart's Delight."

A large inflated balloon provided the entrance of vibrations which at the beginning had as its subject the destruction of Jericho. Certain complex discords at the organ, said the organist, will now "burst the balloon," which duly happened to the great amusement of the audience. "Vocal" vibrations concluded the show illustrated by a fine record of "Friend of Mine." The success of the presentation was immediate and even non-musical patrons would be bound to find entertainment.

How Edgar Peto got that tiny but fine-toned five-rank organ to sound as it did I don't know, but I do know that it would have been an object lesson to many organists who complain to me that they've only got a small six-rank job and cannot do much in consequence.

A. W. O.

A ROLLICKING NAVAL OCCASION

A packed house at the Granada, Harrow, seemed to enjoy thoroughly Dudley Bevan's "Ship Ahoy" interlude, which certainly deserved the applause that it received. Personally, I thought it was one of the brightest and jolliest shows I had heard for a long time. Rollicking songs of the sea included both old and new favourites like "White Wings," "Harbour Lights," "Hearts of Oak," "Nancy Lee" in marcia form as the signature tune of the Navy, and a parody topical version of "Sons of the Sea" for the launch of the *Queen Elizabeth*.

The slide matter was well written and exceptionally well illustrated, while the organist presented every number in an artistic way leading up to a "Rule Britannia" finale which was specially topical as the King and Queen had left on that afternoon for Canada. His interlude was good entertainment in every sense of the word.

The Automacheckit, a technical description of which appears in the May "Ideal Kinema" published this week

Solo Organ Interlude, Series 2—No. XXXV.

"THE MUSIC OF LOVE"

By Frank Godley, a Lincoln Organist

THIS week's interlude comes from a Lincoln organist, who is a very proficient deputy organist in that district and still holds his position as a church organist in that city until he is able to obtain a kinema position. He is a very keen musician and his effort is well worth including in the series for the good music it contains and its effective slide matter. I have omitted two numbers from the original—"Sweet Mystery of Life" and "The Love Dance," but these can be substituted at will.

A. W. O.

No.	Slide.	Music, Publisher, etc.
1.	"The Music of Love"	Signature tune.
2.	Did not Shakespeare proclaim, "If Music be the food of love play on"?	"Love Makes the World Go Round" (Gay).
3.	Romance and music go hand in hand, in fact this song says "Love Makes the World Go Round"	Do.
4.	The late Sir Edward Elgar's contributions were many, but here is his beautiful "Salut d'Amour"	"Salut d'Amour," Elgar (Schott).
5.	Love encourages the lover to serenade in this way. Toselli's "Serenata" is a perfect example ..	"Serenata," Toselli (Walsh Holmes).
6	Everyone knows the melody and these are the words	Do.
7.	Words of "Serenata"	Do
8.	A lover's song in valse rhythm, "Un Peu d'Amour," written by Silesu	"Un Peu d'Amour," Silesu (Chappell).
9.	The immortal Liszt depicted passionate love in his "Liebestraum"	"Liebestraum," Liszt (Hawkes).
10.	While Wagner's greatest romantic composition is found in the "Liebeslied" from the opera "Tristan and Isolde."	"Liebeslied," Tristan and Isolde, Wagner (Hawkes).
11.	After these classical examples here is a homely example, "The Sweetest Song in the World" ..	"The Sweetest Song in the World" (F. and D.).
12.	Love's height is illustrated by "The Wedding March" of Mendelssohn which every bride and bridegroom love to hear.	"Wedding March," Mendelssohn (Novello).
13.	Finally a love song we can always sing, "Love's Old Sweet Song," by Molloy	"Love's Old Sweet Song," Molloy (Boosey).
14.	Words of song	Do.

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No Organ Chambers : Tone Electrically Produced
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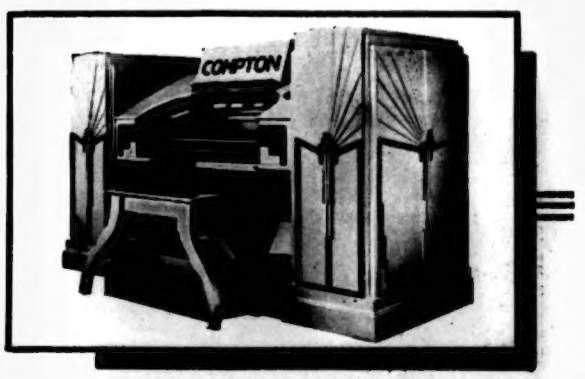
Nearest Station: North Acton, Central Railway. Telephone: WILlesden 6666



New Kinema Schemes

AND THEIR PROGRESS

LONDON (Warren Street).—Plans have been passed by St. Pancras B.C. for the erection of a news kinema and offices at 11, Warren Street and 18-23, Whitfield Place.

NOTTINGHAM.—Notts C.C. Licensing Committee has approved plans for a new kinema at Keyworth and a kinema and café dansant at Beeston.

OLDBURY.—Revised plans have been passed by Oldbury Corporation submitted by J. M. Dent for the erection of a kinema and variety theatre in Pottery Road.

STOKE-ON-TRENT.—Stoke-on-Trent Corporation has passed plans by G. L. Barber for rebuilding the Kozy Cinema, Trent Vale.

HULL.—The Corporation Housing Committee has agreed to sell a piece of land adjoining the Picture Playhouse in Porter Street, to be used in connection with the reconstruction of the premises which are owned by Hull Picture Playhouses, Ltd., Parliament Chambers, Quay Street.

LINLITHGOW.—A kinema is to be erected on a site in the Main Street, Linlithgow, for Scott's Empires, Ltd., of Laverness.

LANCING.—A kinema, to be known as the Luxor, with accommodation for 900 people, is to be erected in South Street, Lancing, by F. T. Wilson and Sons, of Brighton. Two shops, café, tea lounges and a car park are included in the scheme.

MARGATE.—Margate Town Council have considered a scheme for the development of the Sands Station site. It is reported that the scheme will include a kinema, ice-rink, menagerie, aquarium, and other sports facilities, and a catering hall to seat 2,000 people. Tenders are to be invited for the site.

PROJECTIONISTS DISAPPOINT TECHNICAL EDUCATION ORGANISERS

Discussion at Northern C.E.A. Meeting

DISAPPOINTMENT was expressed at the last meeting of the Northern Branch at the attendances at various classes organised for the training of young operators. The view was expressed that the outlook was bad, unless the exhibitors themselves, and particularly the circuits, gave their wholehearted assistance to the scheme by encouraging their projectionists to take these technical courses.

The CHAIRMAN (W. S. Gibson) reported that at the last branch meeting T. Thompson, C. Chipchase and himself had been appointed to attend a meeting of the County Advisory Committee of the Yorkshire Council for Further Education, which was held at Leeds education office on March 30.

Concern was expressed at the lack of interest in the projectionists' courses. At centres such as Leeds the attendances at the classes had been so disappointing that they had finished. Bradford had only fifteen projectionists attending; Hull was no better, while Middlesbrough topped them all with twenty-one projectionists.

Co-operation Needed

The success of these classes, the chairman continued, depended upon close co-operation between the exhibitors and the college authorities. Exhibitors had it in their power to encourage their operators to attend. In some cases the certain travelling expenses were being paid for these lads by the County Education Authorities.

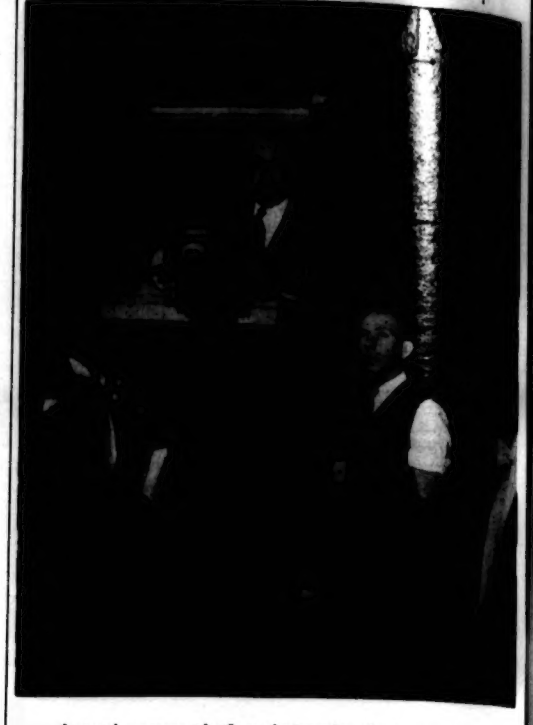
It was suggested at the Leeds meeting that if the large circuits could be persuaded to take an interest in the scheme by encouraging their projectionists to take these technical courses a great deal of good would be achieved, and other exhibitors would follow suit, and letters had since been sent to the heads of the large circuits with a view to enlisting their help and support.

Conference Address

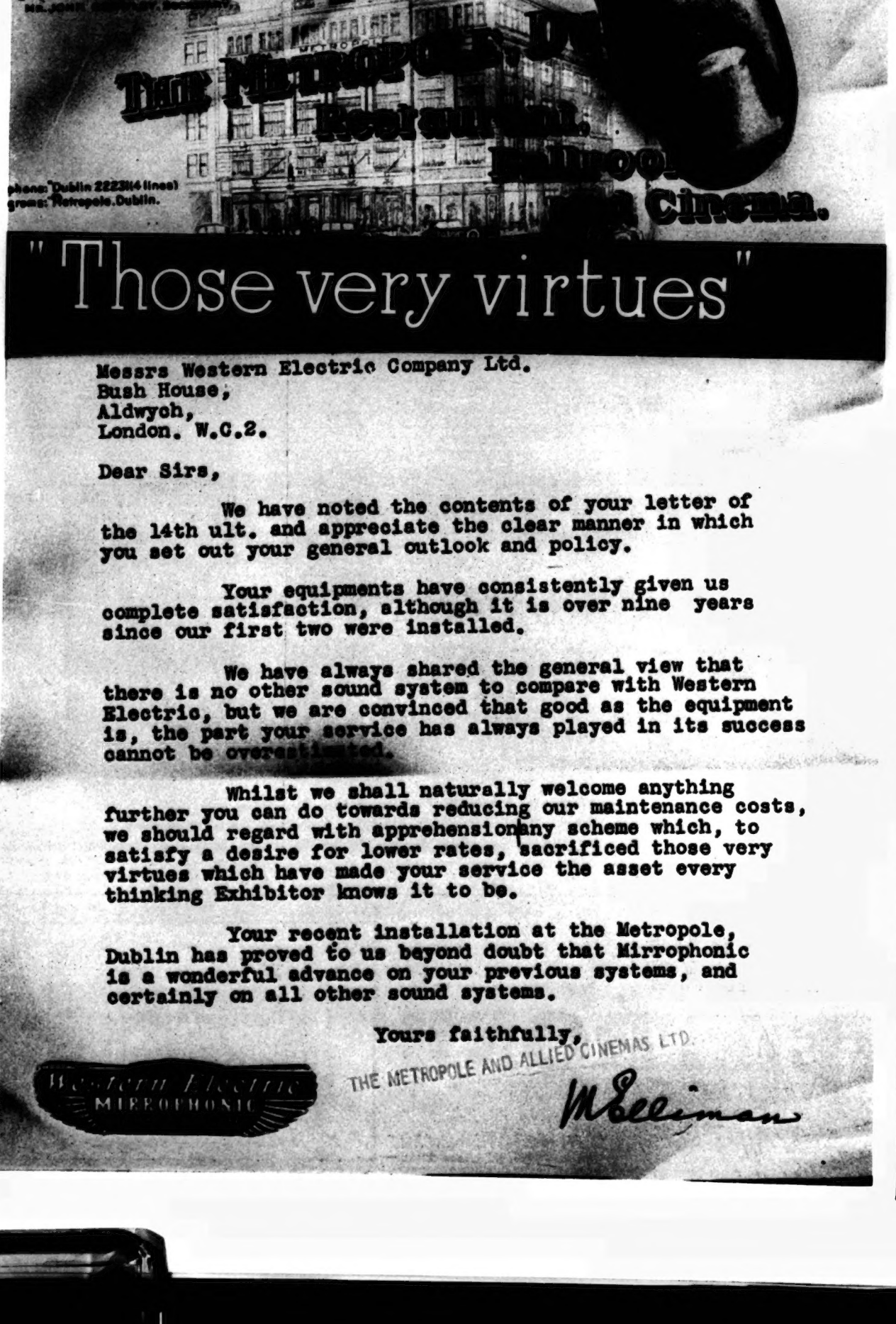
A further suggestion was that endeavour should be made to obtain permission for a speaker from the Yorkshire Council to address exhibitors at the Summer Conference of the C.E.A. on this vital subject. The training of young operators was very important and every exhibitor should give it his support.

As far as the Newcastle Rutherford Technical College was concerned, W. CARR reported that whilst the scheme had commenced two years ago with every aspect of being an overwhelming success he understood that there was now a lack of first-year students.

He had in mind the idea of approaching direct the various members within the College area and trying to get them to work up some enthusiasm. If a nucleus could be obtained from the circuits he felt it would be the means of setting the scheme away again.



A novel camera platform designed to shoot crowd scenes in a narrow corridor during the taking of scenes in Paramount's HOTEL IMPERIAL


"Those very virtues"
Messrs Western Electric Company Ltd.
Bush House,
Aldwych,
London. W.C.2.
Dear Sirs,
We have noted the contents of your letter of the 14th ult. and appreciate the clear manner in which you set out your general outlook and policy.
Your equipments have consistently given us complete satisfaction, although it is over nine years since our first two were installed.
We have always shared the general view that there is no other sound system to compare with Western Electric, but we are convinced that good as the equipment is, the part your service has always played in its success cannot be overestimated.
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PLYMOUTH GUILD MEETING

F. E. Coombs' Instructive Papers

The April meeting of the Devon and Cornwall Court of the Projectionists' Guild was held at the Gaumont Palace, Plymouth (by kind permission of Mr. Windsor, resident manager, and the G.-B. Corporation), on Sunday, April 30. K. C. Johnson, chairman, opened the meeting, and A. E. Battrick, secretary, read the minutes of the last meeting.

A resolution was passed that members of the Court would do all in their power to fight film mutilation. It was also resolved to approach headquarters with a view to having television lectures made available to all courts.

F. E. Coombs, supervising engineer of the "Ship" Carbon Co., then gave a series of most interesting "lecturettes" as suggested by questions from members during the following hour and fifteen minutes.

Mr. Williams, the Court Educational Officer, then took over and went through various examples prompted by questions written to him by members.

A tour of the Gaumont Palace projection department, conducted by Maurice Leacy, then took place.

The date of the next meeting was announced as May 28, at the Belgrave Theatre, Plymouth, when Stanley Aldrich has kindly promised to demonstrate the Strong A.C. arc.

Before adjourning for tea at the Farley Hotel as the guest of Chas. Champion and Co., a hearty vote of thanks was passed to F. E. Coombs and others.

THE G2 B.A. SOUNDHEAD

Pressure upon editorial space necessitates the holding over until next week of the technical description of the new G2 B.A. Soundhead introduced this week to the Trade.

B.K.S. COMMITTEES

Committees of the British Kinematograph Society have been constituted as follows:—

Executive Committee:—A. G. D. West (president), F. Watts (vice-president), E. Oram (honorary secretary), P. H. Bastie (honorary treasurer), C. H. Champion, M. F. Cooper, S. G. Double, G. B. Harrison, A. S. Newman, I. D. Wratten.

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Education Committee:—G. B. Harrison, O. K. Kolb, C. Marris, A. G. D. West, I. D. Wratten.

The function of the Education Committee is to organise a further series of refresher courses during the session 1939-40. The existing courses, the third of which starts to-morrow, Friday, have proved exceedingly successful, all the lectures having been very well attended.

DEATH OF RUSTON HORNSBY CHAIRMAN

Chairman of the huge engineering company of Ruston and Hornsby, Ltd., for 38 years, and associated with the company all his business life, Col. J. C. Ruston has passed away at his London residence.

Under his chairmanship the company had grown tremendously and his personal contact with employees and fellow-directors had won for him the highest esteem.

Don Ameche, who stars with Loretta Young and Henry Fonda in THE MODERN MIRACLE (20th Century-Fox)

London and Provincial Trade Screenings

NEW FILMS TO BE SHOWN DURING THE WEEK ENDING MAY 18

LONDON

Date.	Time.	Place.	Title of Films.	Shown by.	Stars.	Cert
Thur., May 11	3 p.m. ...	Cambridge ...	Whispering Enemies ; A Ducking They Did Go ; Bermuda Islands of Paradise.	Columbia ...	Jack Holt	A
" " 11	8.30 p.m. ...	Cambridge ...	Let Us Live ; Dog Doctors ; Little Moths Big Flame.	Columbia ...	Henry Fonda ...	A
Fri., " 12	6.30 p.m. ...	Cambridge ...	Lucky Night	M-G-M	Robert Taylor ...	—
" " 12	9 p.m. ...	Regal	Jamaica Inn	A.B.P.C. ...	Charles Laughton ...	—
" " 16	3 p.m. ...	Cambridge ...	The Family Next Door	General F.D. ...	Hugh Herbert ...	—
Tues., " 16	8.45 p.m. ...	Cambridge ...	The Missing People	Grand National...	Will Fyffe	—
" " 17	3 p.m. ...	Cambridge ...	Big Town Czar	General F.D. ...	Barton MacLane ...	
Wed., " 17	8.30 p.m. ...	Cambridge ...	Secret Journey	Anglo-American	Basil Radford ...	—
" " 17	11 a.m. & 3 p.m.	Own Theatre ...	Panama Patrol	Grand National	Leon Ames	—
" " 18	8.30 p.m. ...	Cambridge ...	East Side of Heaven	General F.D. ...	Bing Crosby	—
Thur., " 18	3 p.m. ...	Cambridge ...	The Mystery of the White Room	General F.D. ...	Bruce Cabot	—
Fri., " 19						

BIRMINGHAM

Fri., May 12	10.30 a.m. ...	Scala	Calling Dr. Kildare	M-G-M	Lew Ayres	—
" " 12	10.45 a.m. ...	West End ...	Swift Vengeance	RKO-Radio ...	Tim Holt	A
" " 12	10.30 a.m. ...	Forum	Blondie Meets the Boss	Columbia ...	Arthur Lake	U
Tues., " 16	10.30 a.m. ...	Scala	Lucky Night	M-G-M	Robert Taylor ...	—
" " 16	10.30 a.m. ...	West End ...	Mystery Plane	Pathe	John Trent	U
" " 16	10.30 a.m. ...	Forum	Boy Slaves	RKO-Radio ...	Anne Shirley	U
" " 16	10.30 a.m. ...	Futurist	Smashing the Spy Ring	Columbia ...	Ralph Bellamy	U
Wed., " 17	10.30 a.m. ...	Scala	Whispering Enemies	Columbia ...	Jack Holt	A
" " 17	10.30 a.m. ...	West End ...	Streets of New York	Pathe	Jackie Cooper... ...	A
" " 17	10.30 a.m. ...	Forum	On Trial	Warner	Margaret Lindsay ...	A
Thur., " 18	10.30 a.m. ...	West End ...	Sweepstake Racketeers ...	Pathe	Russell Gleason ...	A
" " 18	10.30 a.m. ...	Futurist	The Modern Miracle	20th Century-Fox	Don Ameche ...	—

CARDIFF

Fri., May 12	11 a.m. ...	Empire	Lucky Night	M-G-M	Robert Taylor ...	—
" " 12	11 a.m. ...	Olympia	Sweepstake Racketeers	Pathe	Russell Gleason ...	A
" " 12	11 a.m. ...	Odeon	The Four Feathers	United Artists ...	John Clements ...	A
" " 12	10.45 a.m. ...	Park Hall ...	Swift Vengeance	RKO-Radio ...	Tim Holt	A
Tues., " 16	11 a.m. ...	Empire	The Hardys Ride High	M-G-M	Mickey Rooney ...	H
" " 16	10.45 a.m. ...	Odeon	Boy Slaves	RKO-Radio ...	Anne Shirley	A
" " 16	11 a.m. ...	Olympia	On Trial	Warner	Margaret Lindsay ...	A
" " 16	11 a.m. ...	Park Hall ...	Blondie Meets the Boss	Columbia... ...	Arthur Lake	U
Wed., " 17	11 a.m. ...	Park Hall ...	Smashing the Spy Ring	Columbia ...	Ralph Bellamy	U
Thur., " 18	11 a.m. ...	Park Hall ...	Whispering Enemies	Columbia ...	Jack Holt	A
" " 18	10.45 a.m. ...	La Scala	The Modern Miracle	20th Century-Fox	Don Ameche	—

GLASGOW

Fri., May 12	10.45 a.m. ...	Picture House ...	Swift Vengeance	RKO-Radio ...	Tim Holt	A
" " 12	11 a.m. ...	Playhouse ...	A Gentleman's Gentleman ...	Warner	Eric Blore	U
" " 12	11 a.m. ...	Cranstons ...	Blondie Meets the Boss	Columbia ...	Arthur Lake	A
Tues., " 16	10.45 a.m. ...	Regal	Streets of New York	Pathe	Jackie Cooper ...	A
" " 16	10.45 a.m. ...	La Scala ...	Boy Slaves	RKO-Radio ...	Anne Shirley	A
" " 16	11 a.m. ...	Green's Playhouse	Smashing the Spy Ring	Columbia ...	Ralph Bellamy	U
Wed., " 17	10.45 a.m. ...	Regent	Calling Dr. Kildare	M-G-M	Lew Ayres	—
" " 17	11 a.m. ...	La Scala ...	Let Us Live	Columbia ...	Henry Fonda ...	H
" " 17	10.45 a.m. ...	Regal	Mystery Plane	Pathe	John Trent	A
Thur., " 18	11 a.m. ...	Green's Playhouse	Whispering Enemies	Columbia ...	Jack Holt	A
" " 18	10.45 a.m. ...	Regal	Star Reporter	Pathe	Warren Hull	A

LEEDS

Fri., May 12	10.45 a.m. ...	Tower	Full Speed Ahead	General F.D. ...	Dinah Sheridan ...	U
" " 12	10.45 a.m. ...	Scala	Swift Vengeance	RKO-Radio ...	Tim Holt	A
" " 12	10.45 a.m. ...	Ritz	Women in the Wind	Warner	Kay Francis	A
Tues., " 16	11 a.m. ...	Tatler	Women Won't Tell	Renown	Sarah Padden ...	A
" " 16	11 a.m. ...	Tatler	Week-end Madness	Renown	Valerie Hobson ...	A
" " 16	11 a.m. ...	Majestic	Mystery Plane	Pathe	John Trent	U
" " 16	10.45 a.m. ...	Ritz	Boy Slaves	RKO-Radio ...	Anne Shirley	H
" " 16	11 a.m. ...	Tower	The Modern Miracle	20th Century-Fox	Don Ameche	—
Wed., " 17	11 a.m. ...	Scala	Calling Dr. Kildare	M-G-M	Lew Ayres	—
" " 17	11 a.m. ...	Tower	Whispering Enemies	Columbia ...	Jack Holt	A
" " 17	11 a.m. ...	Majestic	Star Reporter	Pathe	Warren Hull	A
" " 17	10.45 a.m. ...	Ritz	The Kid from Kokomo	Warner	Pat O'Brien	A
Thur., " 18	11 a.m. ...	Scala	Lucky Night	M-G-M	Robert Taylor ...	—
" " 18	11 a.m. ...	Majestic	Sweepstake Racketeers	Pathe	Russell Gleason ...	A
" " 18	10.45 a.m. ...	Ritz	Torchy Runs for Mayor	Warner	Glenda Farrell ...	—

LIVERPOOL

Fri., May 12	11 a.m. ...	Palais de Luxe	Whispering Enemies	Columbia ...	Jack Holt	A
" " 12	11 a.m. ...	Trocadero ...	The Hardys Ride High	M-G-M	Mickey Rooney ...	—
" " 12	10.45 a.m. ...	Futurist	Swift Vengeance	RKO-Radio ...	Tim Holt	A
" " 12	11 a.m. ...	Scala	Women in the Wind	Warner	Kay Francis	A
Tues., " 16	11 a.m. ...	Palais de Luxe	Sweepstake Racketeers	Pathe	Russell Gleason ...	A
" " 16	10.45 a.m. ...	Forum	Boy Slaves...	RKO-Radio ...	Anne Shirley ...	H
" " 16	10.45 a.m. ...	Scala	The Kid from Kokomo	Warner	Pat O'Brien	A
" " 16	11 a.m. & 3 p.m.	Own Theatre ...	The Modern Miracle	20th Century-Fox	Don Ameche	—
Wed., " 17	11 a.m. ...	Forum	Jamaica Inn	A.B.P.C. ...	Charles Laughton ...	—
" " 17	11 a.m. ...	Scala	Calling Dr. Kildare	M-G-M	Lew Ayres	—
" " 17	11 a.m. ...	Palais de Luxe	Mystery Plane	Pathe	John Trent	U
Thur., " 18	11 a.m. ...	Forum	Star Reporter	Pathe	Warren Hull	A

MANCHESTER

Fri., May 12	10.45 a.m. ...	Gaumont ...	The Hardys Ride High ...	M-G-M	Mickey Rooney ...	—
" " 12	10.45 a.m. ...	Oxford St. P.H.	Swift Vengeance	RKO-Radio ...	Tim Holt	A
" " 12	11 a.m. ...	Market St. P.H.	Torchy Runs For Mayor ...	Warner	Glenda Farrell ...	—
" " 12	11 a.m. ...	Theatre Royal ...	Smashing the Spy Ring ...	Columbia ...	Ralph Bellamy ...	U
Tues., " 16	11 a.m. ...	Deansgate ...	Whispering Enemies	Columbia ...	Jack Holt	A
" " 16	10.45 a.m. ...	Theatre Royal ...	Boy Slaves...	RKO-Radio ...	Anne Shirley ...	H
Wed., " 17	10.45 a.m. ...	Market St. P.H.	Lucky Night	M-G-M	Robert Taylor ...	—
" " 17	11 a.m. ...	Theatre Royal ...	Nancy Drew—Reporter	Warner	Bonita Granville ...	U
" " 17	11 a.m. ...	Deansgate ...	The Modern Miracle	20th Century-Fox	Don Ameche	—
Thur., " 18	10.45 a.m. ...	Theatre Royal ...	Panama Patrol	Grand National...	Leon Ames	—

NEWCASTLE

Fri., May 12	10.45 a.m. ...	Haymarket ...	Calling Dr. Kildare	M-G-M	Lew Ayres	—
" " 12	10.45 a.m. ...	Grainger ...	Swift Vengeance	RKO-Radio ...	Tim Holt	A
" " 12	10.30 a.m. ...	Essoldo	Blondie Meets the Boss	Columbia ...	Arthur Lake	U
Tues., " 16	10.45 a.m. ...	Haymarket ...	Mystery Plane	Pathe	John Trent	U
" " 16	10.45 a.m. ...	Essoldo	Boy Slaves...	RKO-Radio ...	Anne Shirley	H
Wed., " 17	10.30 a.m. ...	Essoldo	Women Won't Tell	Renown	Sarah Padden ...	A
" " 17	10.30 a.m. ...	Essoldo	Week-end Madness	Renown	Valerie Hobson ...	A
" " 17	10.45 a.m. ...	Haymarket ...	Streets of New York	Pathe	Jackie Cooper ...	A
Thur., " 18	10.45 a.m. ...	Haymarket ...	Sweepstake Racketeers	Pathe	Russell Gleason ...	A
Thur., " 18	10.45 a.m. ...	Essoldo	Panama Patrol	Grand National...	Leon Ames	—

NOTTINGHAM

Fri., May 12	10.45 a.m. ...	Goldsmith St. P.H.	Swift Vengeance	RKO-Radio ...	Tim Holt	A
Tues., " 16	11 a.m. ...	Scala	Lucky Night	M-G-M	Robert Taylor ...	—
" " 16	10.45 a.m. ...	Ritz	Boy Slaves...	RKO-Radio ...	Anne Shirley ...	H

SHEFFIELD

Fri., Ma[illegible] 12	10.45 a.m. ...	Regent	I Killed the Count	Grand National...	Syd Walker	A
" "	10.45 a.m. ...	Cinema House ...	Swift Vengeance	RKO-Radio ...	Tim Holt	A
" "	11 a.m. ...	Union St. P.H.	The Kid From Kokomo	Warner	Pat O'Brien	A
Tues., "	10.45 a.m. ...	Central P.H. ...	The Four Feathers	United Artists ...	John Clements ...	A
" "	11 a.m. ...	Cinema House ...	Trapped in the Sky	Columbia ...	Jack Holt	A
" "	11 a.m. ...	Regent	Calling Dr. Kildare	M-G-M	Lew Ayres	—
" "	10.45 a.m. ...	Central P.H. ...	Boy Slaves...	RKO-Radio ...	Anne Shirley	H
" "	11 a.m. ...	Union St. P.H. ...	Torchy Runs for Mayor	Warner	Glenda Farrell ...	—
Wed., "	11 a.m. ...	Central P.H. ...	The Lady and the Mob ...	Columbia ...	Fay Bainter	U
" "	11 a.m. ...	Cinema House ...	Mystery Plane	Pathe	John Trent	U
Thur., "	11 a.m. ...	Union St. P.H. ...	The Modern Miracle	20th Century-Fox	Don Ameche	—
" "	11 a.m. ...	Union St. P.H. ...	Star Reporter	Pathe	Warren Hull	A
" "	11 a.m. ...	Central P.H. ...	Women in the Wind	Warner	Kay Francis	A

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FINANCIAL

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Tenders are returnable by the 23rd May, 1939. The Council do not bind themselves to accept the highest or any tender.
R. H. ADCOCK,
Town Clerk.
Town Hall,
Manchester.
28th April, 1939.

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BOOKS ON SOUND

PROJECTING SOUND PICTURES. By Aaron Nadell. A Practical Text Book for Projectionists and Managers. First Edition. (1931) Price 1/6 post free from Odhams Press Ltd., Technical Book Department. 85/93, Long Acre, London, W.C.2.

MOTION PICTURES WITH SOUND. By James R. Cameron, with Introduction by William Fox (President of "Fox Film Corporation). Contains nothing but "Sound Picture" information, 400 pages. Over 150 illustrations. (1929.) Price 25s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

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